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One Translation Fits All?
A Comparative Analysis of British, American and Transatlantic Translations of Astrid Lindgren and Sven Nordqvist

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Declaration

I hereby declare that this thesis has been composed by me, the work is my own and has not been submitted for any other degree except as specified.

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Abstract:

Target culture is a concept regularly used in Translation Studies but it is not a concept which is routinely defined any further than the geographical location of the target language. In English translation this can be problematic because some translations published in English are produced in one English-speaking country which are then sold to other English-speaking domains and this process of migration might not be obvious from the edition notice of the book. The underlying principle for the production of these translations could be that one translation can fit all English target cultures. Yet, in contrast, some anglophone translations are published separately e.g. as a British translation or an American translation.

There has been, so far, minimal investigation into the different ways in which English translations come into existence and, therefore, this thesis aims to address the theoretical gap by creating a taxonomy of translation. The thesis presents new terminology for the various translation types within the anglophone world: for example, a translation can be separate when published independently by both Britain or America, or it can be transatlantic when it is shared by both countries. The existence of transatlantic translation challenges preconceived ideas regarding the concept of *target culture* within Descriptive Translation Studies. Through textual, paratextual and metatextual analysis of several case studies of each translation type the thesis explores the possible refinement of the concept of target culture *per se*.

The thesis is underpinned by analysis of the work of two prominent Swedish children's authors: Astrid Lindgren and Sven Nordqvist. Swedish children's literature was selected because of its proven perennial contribution to the genre of children's literature and its exceptional success in translation. Furthermore, children's literature itself presents its own unique challenges in translation because, for this particular genre, the target culture introduces powerful constraints based upon the educational, social and cultural expectations of the receiving language community. However, in the case of the transatlantic translation, it is the initial target culture

constraints which will be present within the text. In the second country to receive the translation, expectations regarding educational, social and cultural ideals may vary from the first target culture.

Ultimately, the thesis argues that there are powerful constraining ideological forces within target cultures which are visible in separate translation; those same forces may present themselves in transatlantic translation also, but the origin of the ideology behind them may not be obvious. Thus, the thesis aims to change the way we label translation within newly delineated English-speaking target cultures.

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Introduction, Objectives and Thesis Structure

I. Introduction

Translations are described by Gideon Toury as "facts of a 'target' culture"; he explains they are "facts of the culture which hosts them, with the concomitant assumption that whatever their function and identity, these are constituted within that same culture and reflect its own constellation" (Toury, 1995, p. 24). In this respect, it could be argued that a translation is wholly connected to the target culture and cannot exist without it. Yet, what exactly do we mean by 'target culture'? Target culture is a concept used in Translation Studies but it is not a concept which is routinely defined any further than the geographical location where the target language is based. In English-language translation this can be problematic because much translation published in English is shared: translations are produced in one anglophone country and then sold to other English-speaking domains. In this respect, one can assume, the premise for this must be that one translation can fit all English-speaking target cultures. Yet, the initial target culture creates the "fact" that is the translation: it infuses it with *its* target culture ideals, its "own constellation" to use Toury's terminology. The second target culture to receive the translation may, or may not, edit it. If the second target culture does not edit the translation the translation that is sold in that country is a "fact" of the first target culture. Yet it still *exists* in that second target culture and must be therefore a "fact" within that second culture too, but the constellation reflected in it is not its own.

In contrast, there are occasions when separate translations are made for each anglophone country. Such cases are few and might indicate that the texts in question were aberrations; that there was something about them that was

questionable, or perhaps profitable, and therefore they required more attention than other texts.

Thus there is an inconsistency in practice and this indicates that, on the one hand, where separate translations are concerned, translators and publishers may recognise that translations are facts of target cultures and that the translation of another English-speaking culture would not be sufficient for their target culture. On the other hand, the fact that translations are sometimes shared by target cultures shows that translations can still exist as facts in target cultures for which they were not necessarily intended. Therefore, it might be helpful to our understanding of *target culture* as a concept to examine more closely our notions of it. This thesis strives to address the gap in the theoretical discussion of the concept of target culture itself within Translation Studies. The thesis will also endeavour to identify the different ways in which translations are created in English and attempt to label these categories in order to give researchers a way to clearly name translation types.

II. Aims and Objectives

For Toury (1995) target culture finds expression in the way norms of behaviour are evident in translations, whilst for Lefevère (1992) the political and ideological forces of a target culture play an important role in shaping the end product. However, there has, as yet, been no study conducted which explores different forms of target culture in the same language. The primary aim of this thesis, therefore, is to compare and contrast possible patterns within target cultures of the same language by using a small-scale bibliographic survey and analysis of selected case studies. As a secondary aim, the thesis explores the ways in which translations appear in English, for example, how often do the UK and US target cultures share a translation and how often are separate versions produced for each country?

The scope is positioned within the parameters of the target languages of British English and American English, because the majority of output of English translation stems from these languages. Through comparative analysis of several British and American texts, the study aims to establish whether patterns of different treatment of specific socio-cultural elements occur, in order to ascertain whether the findings indicate that target cultures impact in systematic or in *ad hoc* ways. Since the nature of the study is target-oriented, it will look to Descriptive Translation Studies as a theoretical framework within which to suggest ways to contextualise any discernible patterns.

In order to establish patterns of different socio-cultural treatment in British and American translations, several case studies using Swedish children's literature from 1950 to 2011 will be conducted. To find out which translation type is the most common a survey of children's books translated from Swedish into UK and US English from 1950 to 2010 will be undertaken. The time period is historically significant; the 1950s are generally considered to be the beginning of the Second Golden Age of children's literature, and is therefore an interesting starting point. The time frame extends from the post-war period, covers the social and cultural changes of the 1960s and 1970s, and, towards the end of the century, children's publishing adapts to a new global context. Therefore, the thesis hopes the time period chosen will provide observations regarding the publishing industry in this highly significant time period. Swedish is chosen, firstly, because it is one of the main contributors to the translation into English of children's books and, secondly, because the National Library of Sweden provides extensive and accessible data on English translations from both the UK and the US. The purpose is to establish how often different translations are required and how often one translation appears to be sufficient. The precise data of the survey and the cases studies will be discussed in further detail below.

III. Data

There will be two types of data for the thesis: one survey and three case studies. Firstly, a survey of translations of children's literature from Swedish into English will be undertaken to establish which kind of translation, separate or shared, is the most common. Secondly, several case studies (details of the books are below under section I.a) will seek to determine if any patterns exist in the way British and American translators treat socio-cultural elements.

The survey and case studies will have separate methodologies appropriate to each task, which will be covered in more detail in their particular chapters. The specific genre of children's literature is chosen because it places special demands on all agents involved in the translation (from the author to the translator and from the editor to the publisher). These agents must consider, through emphasis or suppression, the socialisation and education of children which any given culture expects. As Gillian Lathey explains,

> [e]ver since a separate literature for children emerged, reading matter for the young has been a vehicle for educational, religious and moral instruction and the teaching of literacy…children's literature, including translated texts, tells us…how they are socially or intellectually educated (Lathey, 2006, p. 6).

Thus, children's books can give an insight into how different societies undertake to instruct their children. This educational feature of children's books is key and as Emer O'Sullivan adds "the educational status of children's literature, linked with the assessment of its socializing role, is particularly high at times when there are new values to be conveyed or old ones to be defended…" (O'Sullivan, 2005, p. 62). In other words, because children's books are educational tools, they can help researchers to pinpoint within societies the encouragement of new, socially-accepted values, such as, the recognition of homosexuality or prohibitive attitudes towards smoking.

It is hypothesised, therefore, that the didactic and socialising aspect of children's literature will bring to the fore any differences in translation practice between the US and the UK, which might not have been as acute in adult literature. The survey and case studies are restricted to the US and UK as these two countries are the main producers of translations into English. Australia, Canada and New Zealand are mentioned where relevant information has emerged.

a. Summary of Primary Sources

Case Study 1: Separate Translation: Astrid Lindgren's Pippi Longstocking and Madicken

This first case study will cover three instances where separate translations were produced for the UK and US markets. Firstly, two books from Astrid Lindgren's *Pippi Longstocking* series will be analysed and, secondly, another one of Lindgren's girls, *Madicken.* Astrid Lindgren as an author is chosen due to her immense worldwide popularity and important contribution to children's literature. As will be discussed in Chapter 5, Lindgren had very strong views about writing for children. Additionally, these particular books have been chosen because both Pippi and Madicken are very demanding and naughty characters who both challenge the ideals of correct behaviour. The timing of the books is also significant, as the first translation was undertaken in 1950, where the time period under scrutiny begins. The books to be considered are listed below:

Author	Title	Year	Translator	Place & Publisher
LINDGREN, A.	*Pippi Långstrump*	1945	n/a	Stockholm: Rabén & Sjögren
LINDGREN, A.	*Pippi Longstocking*	1950	Florence Lamborn,	New York: Viking
LINDGREN, A.	*Pippi Longstocking*	1954	Edna Hurup	Oxford: Oxford University Press.
LINDGREN, A.	*Pippi Långstrump i Söderhavet*	1948	n/a	Stockholm: Rabén & Sjögren.
LINDGREN, A.	*Pippi in the South Seas*	1957	Marianne Turner	London: Oxford University Press
LINDGREN, A.	*Pippi in the South Seas*	1959	Gerry Bothmer	New York: Viking Press
LINDGREN, A. (2007)	*Pippi Longstocking*	2007	Tiina Nunnally	Oxford: Oxford University
LINDGREN, A.	*Madicken*	1960	n/a	Stockholm: Rabén &

LINDGREN, A.	*Mischievous Meg*	1962	Gerry Bothmer Sjögren	New York: Viking Press.
LINDGREN, A.	*Madicken*	1963	Marianne Turner	Oxford: Oxford University Press
LINDGREN, A.	*Mardie*	1979	Patricia Crampton	London: Methuen

In both the cases of *Pippi Longstocking* and *Madicken* two retranslations exist. *Madicken* was retranslated in the UK in 1979 by Patricia Crampton, a British translator; this text is not available in US libraries. Tiina Nunnally, an American translator, retranslated *Pippi Longstocking* in 2007 and this book will be covered in Chapter 6 as an example of shared translation.

The purpose of this case study is to examine how different the translations of the UK and US are, as well as to ascertain why separate translations were necessary. In the Lindgren case study the texts were produced at roughly the same time: the gap between production in the UK and US has a maximum of four years. In this respect, there is very little temporal difference between publications which gives a contemporary account of both societies at a specific moment in time. In the next case study, in order to give some balance, there is a time lapse between the publication dates and the texts were written much later on in the twentieth century.

Case Study 2: Separate Translation: Sven Nordqvist's Cheeky Cat, Findus

The second case study selected is Sven Nordqvist's *Findus and Pettson* series. This author is chosen firstly, because there are separate translations available, and, secondly, because the author is not as well-known as Lindgren. Additionally, these books were selected because Findus, the cat of old farmer Pettson, is headstrong and is often quite cheeky towards his owner; in many respects he mirrors the qualities of the Lindgren girls above. The inclusion of this case study intends to add balance to the Lindgren studies in the following respects: it introduces a new author who is not as famous as Lindgren to offset any phenomena which could potentially

be due to Lindgren's progressive educational opinions; the books were produced much later, in the 1980s and 1990s, which can serve to highlight how the British and American societies may have evolved; there is also a significant time lapse of 21 and 22 years between the publications in the UK and the US, in which time one might expect considerable differences to be apparent between the British and American texts. The texts to be examined are as follows:

Author	Title	Year	Translator	Place & Publisher
NORDQVIST, S.	*Pettson får julbesök*	1988	n/a	Stockholm: Opal
NORDQVIST, S.	*Merry Christmas Festus and Mercury*	1989	uncredited	Minneapolis: Carolrhoda
NORDQVIST, S.	*Findus at Christmas*	2011	Nathan Large	Stroud: Hawthorn Press
NORDQVIST, S.	*Rävjakten*	1986	n/a	Stockholm: Rabén & Sjögren.
NORDQVIST, S.	*The Fox Hunt*	1988	uncredited	New York: William Morrow
NORDQVIST, S.	*The Fox Hunt*	2009	Julia Marshall	Stroud: Hawthorn Press

The texts also have versions in English published by the Swedish publishers of the original source texts, Opal, translated by Michael Rollerson; these texts are not included as they have never been available in the UK or the US.

In contrast to these separate translations, the final case study examines several of Astrid Lindgren's books which were shared by the UK and US audiences.

Case Study 3: Shared Translation: Lindgren's Ronia, Emil and Pippi

The final case study examines texts shared by the two target cultures of the UK and the US. The reason the thesis examines these shared texts is to establish if any different editing patterns take place between the UK and the US, and whether the types of omission or amendment mirrors, in any way, that found in the separate translations.

The texts studied in this section all have the same translator credited and were published at simultaneous times. The section covers three further Lindgren texts:

Ronia, The Robber's Daughter (Ronja Rövardotter), *Emil in the Soup Tureen (Emil i Lönneberga)* and *Pippi Longstocking (Pippi Långstrump)*. These books were chosen because the former was edited to adapt to its new home, whereas the latter two texts were left unedited. The intention is to see what reasons might be available for the different treatment.

IV. Thesis Structure and Overview

Chapter 1 reviews theoretical concepts of target culture in Translation Studies and questions to what extent this framework offers explanations for the specific types of English translation. In addition, current theoretical ideas concerning children's literature in translation will be examined. The main focus here will be whether consideration of theories of Translation Studies for children's literature in translation can hold for translation into UK and US English and subsequently what the ramifications of these theories are for shared translations.

Chapters 2 and 3 lay out the methodological approaches of the thesis. Firstly, the methodology for the bibliographic survey is presented, along with the findings of the survey. The survey aims to give an overview of how translations appear in English; i.e. how often separate translations are made and how often translations are shared. The main aim is to establish *types of translation* in English and to create a taxonomy for these. The second area of methodology explains the rationale behind the later case studies. It argues the case for comparative analysis using Göte Klingberg's "purification" (1986) for the textual analysis and Gérard Genette's "paratexts" (1997) for the areas lying outwith the text itself. Further, the texts will be situated in their socio-cultural contexts by introducing aspects of Pierre Bourdieu's field theory (1977, 1990, 1991), in particular that of doxa, habitus and field. The intention is to highlight the powerful constraining effect that the field, its agents and their actions have upon target cultures.

Chapters 4 and 5 concentrate on analysing several cases of separate translations made for the UK and US. Firstly, British and American translations of two of Astrid Lindgren's characters: *Pippi Longstocking* and *Madicken* are considered. This chapter will analyse what happens when translations are made for both markets from textual analysis, to para- and metatextual analysis. Secondly, Chapter 5 expands the analysis of separate translations by introducing editions of Sven Nordqvist's *Findus and Pettson* series. These books appear three times in English, firstly in the US, secondly in Sweden and lastly in the UK. The US editions are not available in the UK and vice versa. The two separate case study chapters investigate features of acceptable behaviour and any differences between UK and US versions based on the theoretical framework above.

The case studies conclude with Chapter 6 where several samples of shared translation by Astrid Lindgren are scrutinised. This chapter looks at whether the methodology and theoretical framework above can also be applied to a text written for another target culture but received in a culture of the same target language. The chapter will also try to ascertain if similar patterns in separate translation emerge in the way social or educational items are translated. It will also look at changes of text, titles, covers, and additional metatextual information, drawing again on the discussions of paratext by Genette (1997). In addition, a search will be conducted for patterns of editing or non-editing and reception of the text in the non-country of origin (i.e. reception of transatlantic UK text in the US and vice versa).

Chapter 7 will collate the findings of the project and analyse the data in order to draw conclusions to answer the questions raised by the thesis: namely, what is the nature of translation in English and to what extent do the texts show that the culture of a target society impacts on British and American translations? The aims of the thesis are twofold: firstly, it hopes to take a first step towards gaining a clearer picture of the different types of translation which exist for languages where there are multiple target cultures; secondly, it aims to shed light on how target cultures

might not be simply defined by target language and that they may operate in subtle, complicated, and even stratified ways.

Chapter 1: A Review of English in Translation

1. Introduction

In Translation Studies research, the staple point of departure for almost all assessment of translation strategies is to take a source text, language and culture and compare this with a target text, language and culture. In English, as with Spanish, French and German, there are several potential "target cultures" all using the same (or at least very similar) target languages. Since the cultural turn and the movement towards descriptive translation theory in Translation Studies, the influence of target cultures on children's literature target texts has become a paramount point of research: within Translation Studies this includes Toury's and Chesterman's exploration of normative trends in translation (Toury, 1995), (Chesterman, 2000), (Desmidt, 2006); Toury's acceptability and the influence of target culture norms (Puurtinen, 2006), (O'Sullivan, 2006a); Venuti's domestication and foreignization (Venuti, 2008), (Oittinen, 2006), (Paloposki & Oittinen, 2000), (González Cascallana, 2006); systems theory and the effect of the literary polysystem on the position of children's literature (Shavit, 2006), (López, 2000). These all rely on a sense that the target culture contributes to the final translation product. As a result, the target text is a product of the social and cultural restraints, ideals and influences of its target culture. They are intrinsically linked.

Yet, when a transatlantic translation crosses the Atlantic it takes with it the in-built and innate features of its parent target culture. Attempts may be made, in certain cases, to edit out obvious target culture features: texts may be linguistically Britishised or Americanized. For example, such 'linguistic naturalisation' is mentioned by Venuti (1998, p. 148) where the UK edition of Giovannino Guareschi's *The Little World of Don Camillo,* originally translated for America, was anglicised for the UK market. American publishers also intervene in linguistic difference: in Hans-Eric Hellberg's *Ben's Lucky Hat* published in the UK in 1980 and translated by British translator, Patricia Crampton, the following British forms are used: "lift", "Mum",

"long-sighted" and "banging around". The American edition of 1982 uses respectively: "elevator", "Mom", "farsighted" and "making noises". Usually it is the lexical stumbling blocks that are removed: "trunk" becomes "boot", or "lift" becomes "elevator" etc.

However, preliminary research on Astrid Lindgren's *Pippi Longstocking* and *Madicken* books has shown that it is not just lexical intervention that separates UK and US translation, since instances of addition and deletion concerning social and cultural issues (which will be defined below in Chapter 3 under section 2.2) can show different levels of tolerance for certain subjects when comparing the two countries' interpretations of a source text. Target cultures therefore are not just concerned with 'linguistic naturalisation'; they can be seen to operate as a textual chaperon of social and cultural matters. This phenomenon can, however, only be realised by comparing texts from the UK and the US, but, as mentioned above, there are several different types of English language translation and it is not always easy to decipher exactly where an English translation was originally produced.

In the first instance, this section situates the problems encountered in English translation arising from confusion caused by the different types of translation. It also discusses the problem of defining a target culture for anglophone translation within the theoretical frameworks of Translation Studies and socio-cultural approaches. Secondly, the section reviews current discussions in the theory of children's literature in translation, examining strategies from case studies for this particular genre of translations and the considerations translators might bear in mind. It then critically assesses the validity of such claims with respect to translation into English and in particular in consideration of translations which are shared between the UK and the US.

2. The English Problem

The existence of different types of translation, whether separate or shared, can cause problems for researchers, as will be seen below. This is because they create confusion: a nebulousness surrounds their creation and actuality. You cannot always tell from the bibliographical information, title page or edition notice of a book what its heritage is. Finding out exactly where a translated English-language book has come from and its original audience can be difficult. Yet, knowing these facts can give vital clues and help us to understand why a book might be the way it is. There is recognition in Translation Studies that the target culture contributes profoundly to a book's final outcome but studies on books in English are not always able to track a book's history, which can lead to inaccuracy, as the following examples show.

In the 2005 English edition of O'Sullivan's *Comparative Children's Literature* a small section is devoted to a critique of an American translation of Astrid Lindgren's *Madicken,* a book about a somewhat naughty but nice little girl. This American translation was published in 1962 by Viking Penguin Inc, New York and was translated by Gerry Bothmer. It is widely known to be a somewhat domesticated and deficient translation; cutting challenging sections about bad behaviour, alcoholism and poverty (Metcalf, 1995); (Nikolowski-Bogomoloff, 2011); (O'Sullivan, 2005); (Stolt, 2006). In 1963 over in the UK, seemingly unnoticed by researchers, a British translation was published by Oxford University Press, translated by Marianne Turner. This translation was very different to its American sibling; no sections as mentioned above were deleted and the overall translation has a very foreign feel. In 1979 the UK published a retranslation, this time translated by renowned translator Patricia Crampton. This translation is similar to the first British translation, although it could be argued not quite *as* source-focused as the first 1963 translation (for example, names are anglicised in 1979, which they were not in 1963). In the space of seventeen years, three versions of *Madicken* existed in the English language. O'Sullivan, building on research from Stolt (1978), criticises the American

translation of 1962 for adaptation and ellipsis, yet no mention is made of the extant British translation of the same era, only this remark: "In a later American translation of 1979, entitled *Mardie*, the sensitivities of mediating adults are disregarded and the passages translated appropriately" (O'Sullivan, 2005, p. 89). However, as mentioned above, the 1979 version is not American, it is British; this UK text is not even catalogued in the US Library of Congress[1]. It may be that this is a simple editorial error or it could be indicative of a wider problem: the difficulty in tracing the genealogy of translated books in English. As publishers become bigger and with sparse bibliographical information in books to rely on, lack of accurate information can contribute to misleading conclusions on a book's history, as in this case. This error gives credit to American publishing: it implies realisation of a mistake, correction of it and exoneration from it, as if US publishers realised the domesticated and truncated nature of the original translation and took steps to rectify the inaccuracy with a new retranslation. This was not the case, the book *Madicken* has never been translated again for Americans by Americans. The other question raised is why no-one realises the Crampton translation of 1979 was in fact itself a retranslation. In an obituary for Astrid Lindgren written by Nicolette Jones for The Guardian in 2002, Lindgren's oeuvre is listed. *Madicken* is referred to as "Mischievous Meg (also 'Mardie' in translation)" (N. Jones, 2002, p. 18), here again the first British translation "Madicken" is overlooked, the American title is used and the second British title is a subsidiary title.

In another case, Peter Hunt, a prolific provider of research on children's literature, contributed a section to Peter France's *The Oxford Guide to Literature in English Translation*. In this article he mentions that "[t]he most successful Swedish writer has been Astrid Lindgren...Her most famous book, *Pippi Långstrump* (1945) came into English in Britain in 1954 (translated by Florence Lamborn) as *Pippi Longstocking*" (Hunt in France, 2000, p. 110). This statement confuses the British

[1] Nikolowski-Bogomoloff (2011) mentions the error in O'Sullivan (2005) also, noting that the text was British and not American. No reference is made, however, to the 1963 version by Turner.

date with the American translator. Florence Lamborn is the first American translator of *Pippi Longstocking* (her translation came out in New York in 1950); but the date given, 1954, is the date of the first British edition, published by Oxford University Press, which was translated by Edna Hurup, not Florence Lamborn. These are just two examples of errors in relation to Astrid Lindgren's works and it is safe to assume that many more than this exist for other authors in English translation.

These examples of confusion are unhelpful from a historical perspective because they perpetuate inaccuracy; they may give kudos to or lay blame on publishers or people erroneously. Such inaccuracies hinder our ability to track a translation's archaeology and it will be impossible for future generations to trace the origins of translated books, their initial location and thus the cultural foundations upon which the translation was based. A translated book's history gives vital clues to understanding why it is the way it is. Information on translations into English is remarkably and frustratingly flawed. Edith Hall (Hall, 2008) has tracked the translation history of Greek and Latin ancient texts with a view to how they have informed Classics curricula over time. Hall notes that translations, in this case into English, can reveal historical, ideological, educational and moral information at a point in time, and also how these perspectives can change over time as shown through new translations (Hall, 2008, p. 323). Additionally, translation can highlight temporal perspectives of societies via censorship in a country, as Billiani states that censorship (via a Bourdieusian concept of structural censorship):

> …allows us to view the phenomenology of translation and censorship in terms of both its national specificity and of a repertoire of universal themes (for instance sexuality, religion and ideology) shared by different communities at different times in their history (Billiani & MyiLibrary, 2007, p. 9).

Thus Hall and Billiani illustrate the important reflections which translations can offer on social histories and how points of view, morals and values might develop over time.

Furthermore, it is not just books that are surrounded by mistaken national identity, it can happen to people too – to translators themselves. In Venuti's 2008 edition of *The Translator's Invisibility* he details a specific case of translations of Swedish crime writer, Henning Mankell. The first of the Wallander novels, *Faceless Killers,* was translated by American translator Stephen T. Murray. Murray's translations were originally commissioned by New York-based New Press but later UK rights were bought by Harvill and the translations were "Britishised", linguistically naturalised for the British audience. However, even when Murray's translation was re-issued in America by Vintage Crime/Black Lizard the translation was not restored to its former and original American self. Further, Venuti learnt from correspondence with Murray that after he won the Gold Dagger Award from the UK Crime Writers Association in 2001 for the third Wallander novel, *Sidetracked*, "he [Murray] came to be regarded as a British translator and stopped receiving commissions from American publishers" (Venuti, 2008: 157). The level of blurring between the two cultures, their people and language is poignant, it also demonstrates how difficult it can be to pin down a translation and indeed a translator of English to a particular place. For Translation Studies this is an important point because in order to test and create theory we rely on case studies from the real world and case studies need accurate information about translations and translators in order to be truly useful. What the first examples above demonstrate is how different target cultures have produced different versions of the same book which then become confused with each other, and the second shows the rejection of a fellow American on the grounds that he was confusingly labelled British. There is a tension here. The tension arising from misunderstanding is a driving force behind one objective of this thesis, which is to assist future researchers by trying to point towards a clearer picture of anglophone translation and multiple target cultures.

3. The Target Culture Problem within Translation Studies

As mentioned the concept of target culture is integral to most research within Translation Studies. The importance of the effect of target cultures stems from the work of scholars Even-Zohar and Toury who worked together in Israel in the 1970s. Even-Zohar's work on polysystem theory worked against preceding prescriptive ideals of translation equivalence in Translation Studies research. It sought to situate translations within the receiving target culture, showing that a translation is a product not only of a translator but also of the literary system and the social constraints of the system within which the translation and the translator were based. Toury's focus, building on the work of Even-Zohar, was also target-oriented and system based but with a particular focus on norms in translation. Toury formulates norms as:

> ...the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension (Toury, 1995, p. 55).

It could be taken for granted that the UK and the US will have different notions of right and wrong, prescription, forbiddance and toleration and that these would reveal themselves in target texts. Indeed one of the aims of this thesis is to show the extent of the effect of different communal values and beliefs. Given that instances of confusion do occur, as demonstrated in section 2, it could, notionally, be possible that studies have been undertaken on texts under the British aegis when in fact they were American. The majority of studies which use translational English as the object of study do demarcate the type of English along national boundaries. Nowhere in Translation Studies, though, is this boundary thoroughly analysed, we define it naturally based on the borders we recognise politically and geographically, because it seems sensible. It is an important therefore to explore if "translations are *facts* of a 'target' culture" (Toury, 1995, p. 23 my emphasis). Munday (2002) and Hermans (1999) both point out concern with Toury's

statement: Munday states it restricts investigation into the socio-cultural context of the target text where consideration should also be given to the source text socio-cultural context (Munday, 2002, p. 78); and Hermans points out that bilingual editions are hard to distinguish from their source and thus the exclusive sense of Toury's statement is untenable (Hermans, 1999, p. 40). It is important here to note that translations are not just facts of their target culture, they are bound to the source text and the socio-cultural context from which they were made, but neither Munday nor Hermans note that translations can also exist as facts of several target cultures. In English, as seen above in section 2, the target culture and resultant target texts can be mistaken for one another.

Another issue is that, in English, we produce transatlantic translations which, supposedly, transcend the barriers of target culture. If a British translation, a fact of its target culture, can survive, and indeed succeed, in another target culture thousands of miles away, is the concept of target culture actually irrelevant? Translation in this sense is not a regular two-way action between source and target; there is a tripartite arrangement here. Through analysis of the different types of English translation this thesis aims to highlight how important, or not, a target culture can be.

Furthermore, translators are said to act based on an acquired understanding of the values, beliefs and ideology of the target culture. Toury describes the role they play as:

> ...being able to *play a social role*, i.e., to fulfil a function allotted by a community – to the activity, its practitioners and/or their products – in a way which is deemed appropriate in its own terms of reference. The acquisition of a set of norms for determining suitability of that kind of behaviour, and for manoeuvring between all the factors which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment (Toury, 1995, p. 53).

What Toury suggests here, although not stated explicitly, is that the terms of reference of a community are most likely to be found within the country where the translation action takes place. Also it suggests a translator functions within their target environment because they have absorbed the expected way to translate from their surroundings, they have acquired the appropriate norms (culture) and can therefore produce something which fits their community (society). Target, in this sense, is both social and cultural – perhaps the terminology within Translation Studies might also reflect more explicitly the social action behind the internalised cultural motivation, i.e. target society and culture.

Furthermore, Isabelle Desmidt adds a historical dimension to this: "All social life is constantly influenced by norms, which makes it impossible to dissociate translation from its broader historical context. Historicism is clearly inevitable" (Desmidt, 2009, p. 670). In addition, Bassnett and Lefevère state "...translation, like all (re)writing is never innocent. There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed" (Bassnett & Lefevere, 1990, p. 11). In this way, all translations are not only tied to a place but they are linked to the history of that place and potentially cannot be understood without that background context past and present. This history contains people, their actions and their belief systems and, over time, these lead to established and accepted ways of behaving, in other words norms of behaving and norms of using language.

Andrew Chesterman deepens the norms debate and introduces expectancy norms and professional norms (containing further delineated norms such as accountability, communication and relation norms see Chesterman 2000). Expectancy norms are norms which are created by the expectations of readers of a translation (Chesterman, 2000, p. 64). Chesterman explains the expectations thus:

> These expectations are partly governed by the prevalent translation tradition in the target culture, and partly by the form of parallel texts (of

> a similar text-type) in the target language…i.e. prevalent scenes and frames in the target culture. They can also be influenced by economic or ideological factors, power relations within and between cultures and the like. They cover a wide range of phenomena. Readers (who may or may not include the client) may have expectations about text-type and discourse conventions, about style and register, about the appropriate degree of grammaticality, about the statistical distribution of text features of all kinds, about collocations, lexical choice, and so on (Chesterman, 2000, p. 64).

In his book and in this excerpt, target culture and target language are not explicitly defined. One assumes therefore that the target language determines the location of the target culture i.e. Swedish as a target language leads to Sweden as its target culture. We can therefore assume a translator into Swedish will understand the expectancy norms of a Swedish target culture. However, for Sweden there is the existence of Finland Swedish and for English the target culture could be one of many: Australia, UK etc, and although a translator may understand linguistic differences between target cultures, it would be difficult for them to understand and incorporate all the expectations of all English language target cultures. The question is whether, with the expectancy norms they have applied in their translation, the translation can still be accepted into another English language target culture. With the existence of transatlantic translations one must assume that regular adoption of foreign translations (i.e. an English translation from US received in UK) is not problematic.

However, questions can, and do, arise. Take, for example, a review published in *Outside-In: Children's Books in Translation*, a recent compilation of translations into English for children. In this British publication a review of Linda Coverdale's translation from French of Flavia Bujor's *The Prophecy of the Gems*[2] (*La prophétie des pierres)* is featured. The review is generally positive, except for the final line and judgement of the translator:

[2] Published in the US as *The Prophesy of the Stones*

> Linda Coverdale is an accomplished translator - having been awarded the Chevalier of the Order of Arts and Letters by France - but a few Americanisms creep into the dialogue that don't sit easily with the rest of the text (Hallford, Zaghini, & Pullman, 2005, p. 67).

Coverdale, as an American translator[3], makes linguistic choices in her translation that would be conventional to her and to an American target audience. But these choices receive critique in Britain, as if Americanisms are not acceptable forms of dialogical expression for the French characters. Presumably, the French characters would fare better with a British expression and accent, or no accent at all? The expectation for the translator might not have been to adhere to a nondescript style, perhaps her brief stated nothing on avoiding Americanisms so as to render the book internationally viable. In addition, the comment on Coverdale also questions what Chesterman might call "professional norms": "...if a translation is accepted as conforming to the relevant expectancy norms, the translator of that text is...accepted as being a competent professional" (Chesterman, 2000, pp. 67-68).

In the case of Coverdale, she is hailed in the review as being an accomplished translator yet the Americanisms let her translation down, which, in turn, questions her professionalism. Her attempt to adhere to the potential expectancy norms of her target American culture means that she is not heralded a successful and wholly competent translator in the UK. Herein lies further tension. Following Chesterman, it would appear that Coverdale has also failed the "communication norm", the norm which states “a translator should act in such a way as to optimize communication...between *all* parties involved” (Chesterman, 2000, p. 69 my emphasis). She has not managed that because British reviewers do not accept her method of communicating the dialogue of French characters with American accents. Yet, surely the UK publishers HarperCollins could have intervened: either by organising a British translation or by editing the existing Coverdale translation appropriately. Perhaps, though, it was simply less expensive and more expedient to

[3] See page 113 of Hallford et al 2005 for biographical details of Linda Coverdale

leave the Americanisms and let the translator take the critique for the American nature of the translation.

These examples show that, without a refined definition of target culture, which is appreciated by both countries, a translator is left at risk of unfair criticism, simply because they did what we all expect: they produced a translation which was a "fact of their target culture". Where texts are shared by more than one country, it seems unfair for reviewers to criticise translators who translate for an initial target culture.

In conclusion, for English at least, perhaps it is necessary to expand the concept of target culture to include a second target culture. Defining norms without defining first the exact parameters of interconnected target cultures can contribute to unfair and prejudiced criticism of the professionalism of translators. In order to build on the work already done in Translation Studies, this thesis will look in particular to sociological approaches to translation, in order to better inform a holistic social and cultural theoretical understanding of target culture.

4. Sociological Approaches to Translation

This section will try to address, firstly, what is meant in the field of Translation Studies by the terms "social" and "cultural" since these terms impact significantly on the explanation of translational phenomena in this thesis. Secondly, it will analyse the various significant contributions to sociological approaches to translation so far and critically assess those theories which may be able to complement the studies in Translation Studies already mentioned.

4.1. The Social and the Cultural within Translation Studies

Anthony Pym states that in Translation Studies we talk too readily about social and cultural. He asks, "Are there any important particularities behind these adjectives? No doubt the 'social' is also the 'cultural', in the sense that both are opposed to the 'eternal' or the 'ontological'. But why then do we need the two terms?" (Pym, Shlesinger, & Jettmarova, 2006, p. 14). In a sense, of course, he is right and the two

terms often evade definition. However, in this thesis, searching for and creating a distinction between these two terms could prove a useful means to categorise phenomena and aid their explanation.

Therefore, in this work, social will refer to any elements involving agency: this might range from behaviour of characters within a text to treatment by agents of publishing (translators, editors, publishers) of elements concerning people and their actions within a text. Cultural aspects pertain to the underlying structures upon which the agents act i.e. values, beliefs, institutions (e.g. church, schools, government). This division of social and cultural is described by Wolf as follows:

> The process of translation seems, to different degrees, to be conditioned by two levels: the "cultural" and the "social". The first level, a structural one, encompasses influential factors such as power, dominance, national interests, religion or economics. The second level concerns the agents involved in the translation process, who continuously internalize the aforementioned structures and act in correspondence with their culturally connotated value systems and ideologies (Wolf, 2007, p. 4).

This is further summarised by Pym as: "we might surmise that social factors tend to have a quantitative aspect and can be associated with relations between people. Cultural factors, on the other hand, are more predominantly qualitative and can be related to signifying practices (texts, discourses)" (Pym et al., 2006, p. 14). On the one hand the observation of people and action is related to the social side of Translation Studies, studying any production from these people, such as the translation itself, would fall under culture. Because target cultures are said to impact on target texts in cultural and social manners it will be important to this study to locate the social and cultural differences within British and American target texts. It is particularly the first level, the "cultural" upon which Translation Studies focuses and very little about the second level, the "social" is mentioned i.e. the people who internalise the cultural elements. Pym adds: "cultural factors (language use or translator's strategies) tend to be the ones that are observed in our studies, whereas social factors (e.g. the social groups translators belong to) tend to be the

ones used to explain the cultural factors" (ibid. 15). This thesis aims to shed light on how these social factors can be used to explain differing cultural phenomena within one target language by examining how agents in particular societies deal with cultural aspects in patterns which are specific to a society. Firstly, however, it is necessary to understand the history of cultural research in Translation Studies, starting with Even-Zohar's work on polysystem theory which sought to examine the systemic way in which translation is affected by target cultures.

4.1.1. Polysystem Theory

Polysystem theory with respect to children's literature will be covered in more depth under section 5.1.1, but it is helpful to introduce it here in order to position the advantages and disadvantages of the theory.

In the 1970s Even-Zohar set out to address the gap in Translation Studies concerning how translations function within the literary system. Up until then translations had been observed as individual occurrences and not viewed as a phenomenon which takes part in, and can influence, the wider literary system, in a "translated literature" which can be affected by the target system in terms of which texts are translated and also in terms of how target cultures demand that translations look (Even-Zohar, 2004, p. 193). This departure from an emphasis on linguistic equivalence set the scene for cultural factors and social elements to explain how translations come about and why they take on the traits they do. However, it is not without criticism, particularly as regards agency within the system. For example, Hermans states that "polysystem theory is aware of the social embedding of cultural systems but in practice takes little heed of actual political and social power relations or more concrete entities such as institutions or groups with real interests to look after" (Hermans, 1999, p. 118). Thus there remains something missing in polysystem theory and that is the connection between the social and the cultural, how people absorb the cultural and show its influence in their work.

The idea that culture will influence the action of professional translators corresponds to the notion of Bourdieu's habitus. This theory goes some way to explaining the influences on an individual, especially in a professional setting, as one person is influenced by, and influences, the professional group to which they belong. The next section will explore how Bourdieusian concepts of habitus, doxa and field can help to consolidate the complex social and cultural interplay begun by Even-Zohar.

4.1.2. Bourdieu – Doxa, Habitus and Field

The first Translation Studies scholar to identify that a Bourdieusian concept of habitus could complement the field was Daniel Simeoni (1998). The balance this approach offers Translation Studies is the element of translator's action as a social agent, which is not explicitly emphasised in Translation Studies. Simeoni is careful not to contradict this work and confirms that the concept of habitus seeks to complement the existing Translation Studies framework (Simeoni, 1998, p. 30). Simeoni contends that "...Toury places the focus of relevance on the pre-eminence of what *controls* the agents' behaviour = 'translational norms'. A habitus-governed account, by contrast, emphasizes the extent to which translators themselves play a role in the maintenance and perhaps creation of norms" (ibid. 26).

The main principle behind the habitus, and why this, in particular, suits the nature of this study, is that one has to "situate oneself *within* real activity...in the practical relation to the world, the pre-occupied, active presence in the world through which the world imposes its presence" (Pierre Bourdieu & Nice, 1990, p. 52). It, therefore, relates to real people who are affected in real ways by the world. Loïc Wacquant explicates habitus further:

> Habitus designates the system of durable and transposable *dispositions* through which we perceive, judge, and act in the world. These unconscious schemata are acquired through lasting exposure to particular social conditions and conditionings, via the internalization of external constraints and possibilities. This means that they are shared by people subjected to similar experiences even as each person has a

> unique individual variant of the common matrix...(Wacquant, 1998, pp. 220-221).

This explanation posits that translators' habituses would be reliant on a sense of connectivity to a homogenous world, which both shares and restrains. The most likely place in which this can reside is the nation, the country of upbringing and residence. And this would suggest naturally that the habitus of a UK translator would necessarily be different to that of a US counterpart. As Simeoni describes it: "...the default field whenever a decision has to be made must be the still predominantly *state-national* section of the publishing sphere in which the products of the translator's imagination are made to circulate" (Simeoni, 1998, p. 20). There is the idea that a translator's habitus is contained by borders, by state-national sections. This is true of simultaneous and separate translations but, as shared translations can show, publishing spheres can spread and extend beyond national borders. Therefore, there needs to be recognition that habitus is not necessarily containable within definite boundaries.

Simeoni attempts to define translatorial habitus as a professional habitus which is both structured and structuring. In this sense, not only do the acquired dispositions affect the decisions of translators but also the translators themselves "contribute directly to the elaboration of norms and conventions, thereby reinforcing their scope and power" (ibid. 22). In this respect, not only are translators governed by norms, but also they themselves govern the dispersion of norms. In this study, attempts to locate normative behaviour on a textual level will be the starting point. An attempt to establish patterns of behaviour linked to the translator's habitus will be derived from metatextual material, where available, such as biographies and interviews and articles. Questions surrounding exactly whom the translators are working with in the UK, US and transatlantic fields will be key to understanding any differentiated ways of translating.

Closely aligned to the concept of habitus is the concept of doxa which is "embodied feelings and thoughts connected to commonsense understandings of the world...and arising from particular social positions including those of class, gender, nationality, and ethnicity" (Reed-Danahay, 2005, p. 2). What is offered by these two concepts, habitus and doxa, is a framework within which to theoretically situate both *who* the translator is, because of their social context (agency within a society), and *what* they can say located within a cultural context (as evidenced by the texts produced). It is what fuses both the social aspect and the cultural.

The social space within which both habitus and doxa are thought to operate is what Bourdieu terms "field". As Hermans notes, "Bourdieu's concept of 'field' bears some resemblance to the notion of system. It can be understood as a structured space with its own laws of functioning, its structure being determined by the relations between the positions which agents occupy in the field" (Hermans, 1999, p. 132). For translators and translation this would map nicely onto polysystem theory. The added value of Bourdieu's notion of field, though, is that it introduces a "struggle" which has "as its ultimate stake the authority to define the field itself, its values and its boundaries" (ibid. 132). This is important because the translation agents operating within the literary field constantly must compete for their position. This notion of field, though, is not something that has been explored in terms of a dual target culture, as will be the case within this thesis. It is through examination of the British and American fields that the logic of state-national boundaries can be tested in order to challenge Pym's belief that cultures using the same language "do not pose rivalry".

Wacquant further explains that the notion of field is, on the one hand, "a structured space of positions, a *force field* that imposes its specific determinations upon all those who enter it", thus a translator must acquire the skills (language and professional networks) to enter the field and once within the field s/he must act accordingly. On the other hand, Wacquant names the field as a "*battlefield* wherein

the bases of identity and hierarchy are endlessly disputed over" (Wacquant, 1998, pp. 221-222). An examination of field along these lines will seek to expose any different impositions or restrictions of identity and hierarchy made on a translator of a specific target society and culture, demonstrating the fact that the UK and US have, at the same time, both separate and distinct fields but fields which interact, and quite possibly are part of the same 'struggle', competing with one another over the right to translate into English.

In summary the thesis will attempt to locate target culture influence on language (doxa); target society influence on translators (translator habitus) and the target culture and society influence of the literary field (publishers, reviewers, critics, teachers and librarians). It is hypothesised that the genre of literature chosen, children's literature, will be particularly sensitive to the influence of agents within the literary field because of the educational function that this genre contains. In order to ascertain the constraints placed on this genre the next section will expand on the assumed controls and examine what research so far has been made into children's literature in translation.

5. Children's Literature in Translation – Theory and Strategies

Because the subject matter of the thesis is children's literature, it is important at this point to understand what research has been undertaken so far in this area. This section will give an overview of current challenges that researchers of translation in the particular genre of children's literature have noted, most notably with regard to ideological issues and source or target-oriented approaches.

The concept and influence of the "target culture" feature predominantly in the study of children's literature in translation, because, for this particular genre, the target culture can introduce powerful constraints based upon educational, social and cultural expectations of the receiving language community. Problems and solutions for the translation of children's literature have been examined in two

main edited collections: Lathey (2006) and Van Coillie and Verschueren (2006). These collections show the challenges to translators of children's literature and propose theoretical strategies from within Translation Studies, such as norms (Puurtinen, 2006), polysystem approaches (Shavit, 2006) (Rudvin & Orlanti, 2006), gender approaches (Seago, 2006), and Venuti's foreignization and domestication (Lathey, 2006; Puurtinen, 2000; Oittinen, 2006; Palopski & Oittinen, 2000).

Major scholars in the field can be positioned along ideological lines or via source or target-oriented approaches. These approaches can be further subdivided to represent descriptive historical accounts (Lathey, 2010), theoretical analysis (O'Sullivan, 2005; Puurtinen, 1989, 2006) and practice-oriented approaches which can have elements of prescription (Oittinen, 2000; Klingberg, 1986). In Lathey's 2010 book *The Role of Translators in Children's Literature* the purpose of the book was to

> …trace in outline the chronology and impact of translators and translation on the history of children's literature written in English and, wherever possible, to give an account of the motivation and methodology of translators working for a child audience (Lathey, 2010, p. 8).

The book gives an historical account of translation for children from the 9th Century to the present global market. Theoretical analysis from O'Sullivan charts developments in theoretical issues and corpora from narratology to functionalist approaches in children's translation (O'Sullivan, 2005). In addition, Puurtinen compares stylistic acceptability and the norms and expectations of contemporary Finnish children's literature within a theoretical framework (Puurtinen, 2006) as well as readability and acceptability (Puurtinen, 1989).

The practice-based approaches of Klingberg and Oittinen tend to have an element of prescription which claim that source-oriented translation is favourable

(Klingberg, 1986) or that target-oriented is preferable (Oittinen, 2000). The next section will examine further these approaches.

5.1. Source-focused or Target-focused Approaches

As with all translation the dichotomy of source-oriented versus target-oriented, adequate versus acceptable, domesticated versus foreignized surfaces in the translation of children's literature. For children's literature translators might choose to follow target culture expectations more closely because children's linguistic ability may be immature and also adult input is high; adults produce, choose, pay for and read children's literature. They are thus concerned with what is appropriate for the child and what is not. Puurtinen notes further that "[a] translation of a children's book...generally has to operate in the target system like an original" (Puurtinen, 2006, p. 57). Thus, it might be expected that there would be little room or tolerance for source-oriented translations of children's literature.

However, there are several scholars who support a source-oriented (or foreignizing) approach and these are namely (Stolt, 2006), (Klingberg, 1986) and (Yamazaki, 2002). In discussion of translating children's literature, Stolt explains the importance of finding balance whilst trying to maintain a 'faithful' translation:

> ...the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavour should be a translation as faithful, as equivalent as possible. Where adaptation is absolutely necessary, it should be done with a gentle hand, as little as possible and in collaboration with the author (Stolt, 2006, p. 82).

For a more forceful opinion on the importance of source-oriented approaches, and whilst examining the tendency to alter names in English translations, Yamazaki feels that target-oriented (or domesticating) texts show a lack of respect for other cultures and gives a clear opinion:

> ...but surely there is no point in translating a book if it loses all trace of the country where it comes from?...The real vicious circle has more to do with adults who, entangled in the general disrespect for children's

> capacity, children's books, and Otherness, fail to see the real potential of translated books (Yamazaki, 2002, pp. 57-60).

Similarly, Klingberg supports a source-oriented approach over target-oriented. Target culture-focused translation, or 'cultural context adaptation' as he calls it, can be a useful framework for examining where changes have been made to a translation and for hypothesising their impact. But, where there are high levels of target culture input, he argues, like Yamazaki, why bother translating at all? His thoughts on this matter can be somewhat extreme, for example: "…if one does not wish to convey the values (or emotional effects) of a foreign literary work, the simplest way is not to translate it at all" (Klingberg, 1986, p. 62). Due to his dogmatic approach, his opinions are regarded as out-dated by contemporary theorists (see Tabbert, 2002), although it is worth pointing out that Klingberg was an early figure in terms of the history of children's literature in translation.

Nowadays, consideration for target culture expectations is commonplace in children's literature, as is pragmatism and compromise. Klingberg leaves little room for the translator to judge a situation based on their knowledge of a source text and target culture and to negotiate appropriately between the two. Tabbert notes that inflexibility and dogma are two major criticisms of Klingberg (Tabbert, 2002). An important question that Klingberg does not address in his work is how commercially or symbolically successful source-oriented children's literature is or can be, and how often, if indeed at all, this method is chosen as a strategy to translate for children. It appears to be an idealistic and prescriptive standpoint which is not supported by empirical evidence. Even given his one-sided viewpoint, Klingberg does offer some useful categories under the term of "purification" which will be discussed further below in relation to the framework for testing the text case studies.

Klingberg's approach is practice-based and source-focused which recognises that a child is able to assimilate foreign items, subjects and ideas. Another practice-based scholar is Riita Oittinen but her conclusions differ to Klingberg's. Oittinen is usually

careful to advocate absolutely any style of translation. In her view, translators approach projects in different ways according to the project. She writes from the perspective of practice, being herself a translator observing the issues faced: "Translating for children rather refers to translating for a certain audience and respecting this audience through taking the audience's will and abilities into consideration" (Oittinen, 2000, p. 69).

Although her research tends to favour a domesticating approach she is always careful to frame the process as a delicate matter (Oittinen, 2000). For her, the effect on the readers is a very important consideration:

> …while interpreting and rewriting stories for future readers, translators are acting on the basis of their own child images, which implies that, in the end, translators are always to a certain extent domesticating (Oittinen, 2006, p. 43).

Oittinen also questions the polarity of Venuti's domestication and foreignization as translation strategies for children because it "…does not pay any attention to the future readers of the text or to the reasons people read books" (Oittinen, 2000, p. 74). It is therefore important to examine the position of scholars with regard to the ideological issues concerned with domestication and foreignization.

Within current and prominent translation research there have been several studies which apply Venuti's domestication and foreignization (within the context of children's literature). Lathey states p.38:

> A domesticating translator alters cultural markers to bring the text closer to the target culture, while a foreignizing translator leaves cultural terms and names untranslated and retains references to cultural practices that may be new to the child reader (Lathey, 2015, p. 38).

Venuti's domestication/foreignization, which itself builds on the prior theory of, predominantly, Schleiermacher, is a dichotomous theory involving either leaving the writer alone and moving the reader towards the writer (the foundation of

Venuti's foreignization) or moving the writer towards the reader and leaving the reader alone (the foundation of Venuti's domestication) (Schleiermacher, 1992, pp. 41-42). Venuti expands on Schleiermacher to suggest that foreignization is a political stance taken by the translator to "signify the difference of the foreign text" and to disrupt the target culture as a means of resisting ethnocentrism and racism, cultural narcissism and imperialism, so to assimilate the foreign as a kind of political statement for geopolitical democracy (Venuti, 1995, p. 20). As far as children's literature translation is concerned, foreignization in particular has been deemed inappropriate for this genre. In her introduction to *The Translation of Children's Literature*, Lathey argues that foreignizing strategies are problematic and unlikely to be adopted by translators for children because they do not "take account of the young inexperienced reader" (Lathey, 2006, p. 12). Puurtinen also explains how foreignizing strategies are rarely employed because tolerance of strangeness is lower in children's literature and that asserting foreignness and strangeness may be more expected in literary translation for adults than children (Puurtinen in Oittinen, 2000, p. 33). In addition, Oittinen states:

> ...Venuti could be criticized for failing to address the multiplicity of readers and reader response. While there will always be readers, such as scholars, who might not find foreignized texts offputting, the child reader may very well be unwilling to read the translated text, finding it too strange - and how will this influence the child's future reading habits and what then is the whole point of translating the story? (Oittinen, 2006, p. 43).

Although foreignization is much more complicated than Klingberg's source-focused approach, it is similarly aligned to the source text. In her research, Belen Gonzalez-Cascallana attempted to identify whether translators favoured either domestication or foreignization. The results revealed a balance and showed that choices are always nuanced and depend upon situations and timeframes (González Cascallana, 2006).

Puurtinen highlights the problem, pertinent only to children's literature, that the translation must appeal to a dual audience: "the genuine reader – the child – and the background authority – the adult" (Puurtinen, 2006, p. 54). The dual audience and the particular constraints on children's literature translation are also approached by Oittinen, as is the added issue of the presence of illustrations and the intention to read-aloud. Adults are the ones who buy books and the book must therefore appeal to them and their adult likes and dislikes (Oittinen, 2006, pp. 35-36). O'Sullivan describes this situation as "asymmetrical communication" because the readers of the literature are not the producers, "...at every stage of literary communication we find adults acting *for* children" (O'Sullivan, 2005, p. 14). The important point here, which will be described in further detail under patronage below, is that the adults involved in this 'literary communication' will be different groups of individuals, each with inscribed likes, dislikes, needs and norms which circulate in countries at different times, in the UK and the US or anywhere else.

Another aspect of adult intervention in children's literature is what O'Sullivan names as the increased prevalence in children's literature translation of the translator's voice – explanatory interjections within the text and paratextual contributions. These are based on the assumptions of all agents involved in the translation process of exactly what the "implied reader" can digest. O'Sullivan calls these "narrative strategies which are chosen by the translator as indicative of her/his idea of the reading child and the kind of literature appropriate for that child" (O'Sullivan, 2006b, p. 104). Scholars who favour the target-focused approach show there is a distinct appreciation for the difficulties involved in translating for children and overwhelmingly priority is given to a flexible attitude to the target culture requirements at a certain point in time and in a certain place. This thesis aims to explore the way in which target culture needs and demands place differing constraints on translation in the UK and US. If it can be shown that the target culture demands significant intervention, does this pose problems for the shared translations, which may exhibit the properties of the target culture where the book

was initially translated? How important is this in reality? If target culture demands were so important society would surely demand separate translations for every children's book that entered the literary sphere. Yet, in reality, this is not what happens; English-speaking countries often share English language books. But perhaps, given the importance attributed to target culture by the above theorists, perhaps they should not be sharing. The fact that target culture is given such importance, and has such influence, by theorists within children's literature translation could also point to the fact that target societies are powerful constructs which have power over the literary system. This was explored briefly under section 4.1.1 concerning polysystem theory, the next section explores the effect of systems on children's literature in translation.

5.1.1. The Position of Children's Literature in the Literary Polysystem

Another important reason given for higher levels of translator intervention and mapping onto target culture trends is the position of children's literature within the literary polysystem. Building on Even-Zohar's polysystem theory, Puurtinen describes the position of children's literature within a language system. Children's literature occupies a low status within the literary system and this can result in the above-mentioned preference towards target-oriented translation:

> Owing to the peripheral position of children's literature in the literary system, the translator of children's books is relatively free to manipulate texts, i.e. the requirement of faithfulness to the original is outweighed by other constraints (Puurtinen, 2006, p. 54).

The "other constraints" which lead to increased manipulation are succinctly described by Zohar Shavit. According to Shavit, a translator of children's literature is permitted great liberties to manipulate the text in terms of adaptation, enlarging and abridging (Shavit, 2006, p. 26). She notes two principles upon which such adjustment of the text is undertaken:

> ...to make [the text] appropriate and useful for the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child'; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend" (ibid.).

In this respect, the low status of children's literature in the literary system allows for greater target culture intervention which would align the translated book to prevalent norms. Increased adaptation could reveal a target culture's view towards the genre of children's literature. If certain patterns emerge when comparing UK and US texts could this be indicative of different attitudes towards children's literature within the two target cultures?

Shavit's research stems from that of Even-Zohar's polysystem theory. Within polysystem theory, Even-Zohar hypothesises that "the socio-literary status of translation [is] dependent upon its position within the polysystem...the very practice of translation is also strongly sub-ordinated to that position" (Even-Zohar, 2004, p. 197). In other words, translators will respond to the position of translation within the literary system at any one given time by intervening strongly and adapting the text if the position of the literature is weak or, if the position is strong, translators will ease the intervention. Building on this, Shavit adds that the position of children's literature is one which is usually weak within the literary system. Moreover, translated children's literature will occupy an even weaker position, it being the product of two "low status" systems.

What this thesis will offer is a chance to explore direct comparators in the form of the three UK and US case studies. Through examination of the metatextual material the study seeks to situate the UK and US examples within their literary systems. It is hoped that comparing the relationship of similar target languages and placing them within their respective literary systems, or fields, will contribute towards explaining any potential patterns of difference that the UK and the US may show. However, one of the main criticisms of polysystem theory is that it "seldom relates to the 'real

conditions' of their production, only to hypothetical structural models and abstract generalizations" (Gentzler, 1993, p. 123). In order to address this flaw in polysystem theory it is necessary to complement this part of the theoretical framework with theory that does address the conditions of translation production. Therefore, as mentioned under section 4.1.2 the thesis will attempt, firstly, to position translators' habitus, doxa and the constraints and struggles of the literary field at the forefront of investigations and, secondly, as will be discussed now in more detail, how the social and educational aspect of children's literature impacts on its translation.

5.2. The Social, Ideological and Educational within Children's Literature in Translation

Isabel Pascua-Febles notes that children's literature does not only occupy a certain position within the literary system but is also part of, and influenced by, membership of social and educational systems (Pascua-Febles, 2006, p. 111). Because of this aspect, children's literature is different to genres within the adult system. Social and educational influences are factors which may affect translators contributing to a translation which is ideologically tied to the place and time where it was produced. Therefore, translations produced in the UK and US at the same time and at different times may reveal different social and educational norms which are aimed at placating institutions or persons who are attached to a specific geographical location and its corresponding politics. In these geographical locations reside stakeholders who are concerned with the upbringing of a society's children. An important contribution to this upbringing resides in literature. Control of that literature is thus important to the stakeholders who are different individuals for the UK and the US: they are individuals based in countries whose primary concern is the interests of that country.

5.2.1. The Ideological Context of Children's Books

When translating for children, translators are keenly aware of the impact of their choices with the surrounding contemporary ideological expectations of the target

culture. With the expectations in mind, the translator may seek to find a balance between their own values, that of the target culture and that of the source text. Peter Hollindale suggests that it is almost impossible for a children's writer to hide their own ideological values:

> …writers for children (like writers for adults) cannot hide what their values are. Even if beliefs are passive and unexamined, and no part of any conscious proselytising, the texture of language and story will reveal them and communicate them (Hollindale, 1988, pp. 12-13).

Thus ideology can be considered to be embedded in the writer, and, likewise, within the translator. Translators, like writers, may struggle to hide what their values are – however passive or unexamined. Representations of ideology may be present when comparing translations of the same text at different times or by different translators. Embedded ideology thus becomes a reflection on how we wish children to behave, as visible through translation.

Gabrina Pounds' research analyses, via contrastive discourse analysis, the differences in representation of the "changing view of the child and of parental control" (Pounds, 2011, p. 279) in adaptations of fairy tales. In her research, Pounds presents the different ways in which contemporary ideology presents itself in children's books over many centuries using the example of *Little Red Riding Hood* as translated into French. In late Middle Age versions the protagonist was clever, brave and outwitted the wolf. However, in 1697, she becomes a pretty and gullible middle class girl as "[t]his fitted the civilizing role ascribed to children's literature at the time…" (ibid. p. 282). Later, taking modern versions of the story in English and Italian between 1989 and 2005, Pounds shows that the English versions have more of a tendency towards the 'egalitarian' when it comes to parental control, whereas the Italian versions tend towards the 'hierarchical'. Pounds points out that these differences of perspective originate most probably in the way industrialised Protestant countries of Europe and North America regard children as human beings

in their own right where Southern European societies tend to consider children as incomplete adults (ibid. p.291.)

Another demonstration of the ideological context with respect to child behaviour is shown by Gaby Thomson-Wohlgemut, whose research examines the choices and censorship in translation for children of the socialist GDR. The ideological and didactic function of children's books is demonstrated in the way Western texts were selected to portray images of a flawed Western society or books were censored to conform ideologically: "Books were used as character-forming instruments, guiding the readers' consciousness…toward an ideologically desired way of thinking and behavior, instilling into them a progressive spirit and ethos" (Thomson-Wohlgemut, 2006, p. 47).

Finally, in his paper on ideology and strategy in translating children's literature, Sandor Hervey contrasts French translations of C.S. Lewis and Roald Dahl in order to ascertain how the target culture expectations of child behaviour are apparent in French translations. In the translation of C.S. Lewis' *The Lion, The Witch and the Wardrobe,* Hervey demonstrates that a strong ideological feature, religion, has been removed from the French translation in order to meet the expectations of French readers (Hervey, 1997, p. 3). Similarly Dahl's ideology, which he claims is "blatantly iconoclastic and subversive" (ibid. p.68), is met by the French translator with an "…over-cautious strategy and has followed that strategy to the effect of a moderate diminution of the verbal extravagance, and, consequently, of the iconoclastic ideology, of the ST" (ibid. p.70). Hervey shows how important it is, at times, to reflect the extant ideological context of children's books in the target culture in order to meet the expectations of child behaviour. Ideological constraints and context can also be gleaned from the effect of stakeholders and the pressure their patronage can exert, as will be discussed in the following section.

5.2.2. Stakeholders in Children's Literature and Patronage

One of the main reasons that translators for children appear to seek target culture approval may be the variety and power of the stakeholders involved in the production and dissemination of literature. Historically, patrons were the upper classes who commissioned artworks, and in this case, translations. For example, according to Guyda Armstrong, patrons during the reign of James I were acknowledged via the inclusion of a dedicatory letter, which in itself was a means to appeal to an audience by showing that a significant social figure had sought out the piece for publication thereby increasing the translation's overall importance (Armstrong, 2007, p. 52). Thus, the demands that stakeholders exert on translators can create unique pressures, and translators are forced to make decisions to placate stakeholders.

In more modern terms, stakeholders for children's literature tend to be publishers, librarians, teachers and parents who exert their societal expectations on literature. Furthermore, translators have their own expectation of what a child should and could read, as well as the expectations placed upon them of what society believes the child should and could read (Shavit, 1981, p. 172). Consideration of a child's ability to comprehend, as well as consideration for the expectations of the adult reader, determines how translators will translate in practice. Because of these expectations translators themselves may self-censor their translations. In addition to this, there are many more forces surrounding the translation process, all exerting social censorship and determining which books are acceptable and how an acceptable book should look and be. These forces are the people and institutions who exercise influence on the final translation: primarily, Brownlie suggests that "[i]n the twentieth-century context, patrons are publishers, and the publishers would be responsive to readership preferences for a translation complying with contemporary tastes" (Brownlie, 2007, p. 229). Further researchers[4] suggest patrons of children's literature nowadays are also booksellers, teachers, librarians,

[4] (Hunt, 2005); (Lathey, 2010); (O'Sullivan, 2005)

and parents - as well as the creators themselves - publishers and translators. It is useful at this juncture to map these aspects onto Lefevère's theoretical framework of professionals and patronage.

On the one hand, we have the professionals within the system, the translators, publishers, teachers and critics who "will occasionally repress certain works of literature that are all too blatantly opposed to the dominant concept of what literature should (be allowed to) be – its poetics – and of what society should (be allowed to) be – ideology" (Lefevère, 1992, p. 14). On the other hand, on the outside, are the patrons of literature who can be "persons or institutions, which can further or hinder the reading, writing or rewriting of literature" (Lefevère, 1992, p. 15). Patrons can be a religious body, a political party, a social class, a royal court, publishers and the media (ibid.). Patrons may delegate day to day decision making on the poetics of literature to the professionals but all are conscripted to the dominant ideology of the reigning patrons. The most important way, in Lefevère's opinion, that patrons spread the ideology is via the educational establishment. It is connection to the educational establishment that exposes children's literature, more than any other genre, to the powers of the dominant poetics and ideology. In this respect the dominant poetics and ideology belong to nations and will, thus, operate differently in the UK and the US. We can also see how the ideological stance and gatekeeping work of the "professionals" could work within the model system proposed by Shavit. Literature that does not "fit" within a target system because no previous model exists (most probably through suppression from the professionals and patrons within the system) will not be brought into that system. Through case study examination, I aim to be able to show that patronage, transmitted via UK or US professionals, flows differently through the translated children's literature of the UK and the US.

Another set of professionals not mentioned by Lefevère, but frequently mentioned by researchers of the translation of children's literature is librarians (see Lathey,

2006, 2010; Hunt, 1991, 2005; Pascua-Febles, 2006). This is one of the criticisms levelled at Lefevère's approach by Hermans because "he [Lefevère] talks in general terms about ideology but underplays the role of institutions" (Hermans, 1999, p. 132). Libraries are one such institution which are overlooked. Libraries and librarians were important intermediaries between other professionals in the system (i.e. the publishers, teachers), and the patronage system, in particular the educational establishment. In addition they then had to mediate between the professionals and patrons and the parents and children themselves. And, they were powerful. According to Lonsdale and Ray (1996), buying power was certainly held and exercised in the 1960s and 1970s[5] by libraries, who could use this influence over publishers to determine what was published and, importantly, in what form. From 1920s we start to see review journals emerging especially for the critique of children's literature such as *The Horn Book* in the USA and the *Junior Bookshelf* in the UK (Lonsdale & Ray, 1996, pp. 616-620). Buying power of libraries may have decreased in recent years, in line with the reduction of libraries, but for the case studies covered in my thesis, which begin in the 1950s, libraries will have played an important role.

The intervention by adults in the production of children's literature means that no book is without an agenda, without the politics that goes with being an adult. In support of this point, Reinbert Tabbert adds that there is a political side to children's literature translation. He states that: "[c]hildren's books from foreign countries can be regarded as a political phenomenon. They make critics aware of the fact that they themselves belong to a certain nation, culture or power bloc; and they sometimes make them ask questions about the use, the origin, the quantity and the nature of those books"(Tabbert, 2002, p. 307). Likewise, Peter Hunt asserts that children's literature within a country's own literature also displays a political attitude:

[5] According to Lonsdale and Ray, in "1960s and 1970s about 90% of children's books published in hard back were bought for libraries" although they do not state where their data came from.

> [there is] the idea that children's books, like children, are innocent, and that the motives of writers and critics and parents and the rest of us are ideologically neutral. As a result, we fail to see not only that we cannot be apolitical, but also that much of the ideology in and around children's books is hidden (Hunt, 1991, p. 142).

If we accept that children's literature, in general, is influenced or constrained by political, social and educational influences of various stakeholders in society, the same, as indicated above, must be applicable to translations of children's literature. A translator of children's literature must negotiate between the expected capability of the child, and also the potential for political and ideological messages, thoughts or ideas contained within the source text, which may not meet the expectations of the adults. It is via these messages that the translation can reveal its genealogy: by exposing the different ideologies which exist in nations and which are perpetuated by the agents of its society. These agents are the assumed teachers, librarians, booksellers and parents of a defined location with defined borders; people within a country who have a common culture, a common history and identity. It would be difficult to assume that any mediators in this action could be located all over, and anywhere on, the globe. Because of this I believe the comparative case studies in this thesis will highlight how different the target cultures of the UK and US actually are and this will call into question the legitimacy of shared translations.

One of the difficulties that may be encountered in this research is how exactly to identify the impact of the players in the patronage system. Certain elements which pertain to reception will be retrievable via critical reviews in the journals aimed at, and written by, librarians themselves, such as *School Librarian, School Library Journal, The Horn Book* and *Junior Bookshelf*. Book reviews in British newspapers such as *The Guardian* and in periodicals such as the *Times Literary Supplement* and American newspapers such as *The New York Times* and *The Washington Post* may uncover different attitudes with regard to reception. However, it will be very difficult to ascertain precisely how stakeholders have interfered in production

processes. The research will, however, be able to highlight general attitudes within the literary fields. Poor reviews, for example, may affect the potential access for later translations of similar genres into the target culture. Hopefully, metatextual information will give an indication as to the differing acceptability of certain texts in the UK and the US at particular moments in time to help answer why any differences occur in British and American children's books. In addition to British and American patronage, there is also the question of to what extent Scandinavia presents patronage for works in English. This thesis will also try to uncover the impact that source culture patronage may have on translations into English.

5.2.3. Swedish Children's Literature and Patronage

There is a widely held view that translation into English is limited because of a lack of interest and a concentration rather on export of English texts. Venuti, for one claims that:

> British and American publishers travel every year to international markets like the Frankfurt book Fair, where they sell translation rights for many English-language books, including global bestsellers, but rarely buy the rights to publish English-language translations of foreign books (Venuti, 2008, pp. 11-12).

However, translations from Swedish, in particular, do happen and one of the main reasons behind this might be the patronage of Swedish cultural bodies who aim to promote awareness of Sweden and its culture abroad.

Cost is an important impediment for translation into English, little profit is thought to be made from translation. Despite the cost implications of translation, Sweden is still determined to reach out to English audiences; there are agencies in Sweden which contribute towards the cost of translation into English from Swedish[6] (Jobe, 1996, p. 526). For children's literature translation into English from Swedish we see the addition of patronage from outside the UK and the US, which relates to the

[6] According to Ronald Jobe, Germany, The Netherlands and Sweden contribute to translation costs in this way see (Jobe, 1996, p. 526)

"economic component" of patronage as described by Lefevère whereby patrons see to it that creators of literature are reimbursed for their efforts (Lefevère, 1992, p. 16). Therefore, we see not only patronage within a target system but external patronage which seeks to promote the ideology of the source culture. Part of the purpose of this thesis will be to understand the extent of this external patronage and funding through communication with the main agency which funds translation in this way, the Swedish Institute.

Financial support such as this is likely to be not only limited in and of itself, but also limited to one translation per language. The Swedish funders could hardly be expected to foot the bill for several translations per year into English. This international and external patronage could therefore be one of the reasons we see so many transatlantic translations. Left to their own devices the UK and US might publish a few children's titles, possibly picked up at book fairs such as Frankfurt and Bologna, these being the main generators for translation (Jobe, 1996, p. 526). But ultimately, without the patronage of Sweden one could hypothesise that very few titles would organically find their way into translation in English. I believe that this external patronage drives a commercial appetite to benefit from single transatlantic translations but contrarily threatens the success of translations received in secondary target cultures. Given that target culture constraints are recognised by translation theorists it is possible that not only would each country benefit from its own ideologically bespoke separate translation, but that the reception of the text may be improved if the text would be aligned with the dominant poetics and ideology. Lastly, and perhaps crucially for translators, the criticism of the translator would be based on the text alone, set within a matching cultural context, and prejudiced criticism such as "Americanisms" (as mentioned in section 1.3) would not arise. The next section will look at insights into prevalent attitudes and analyse the historical and ideological context of children's literature in all three countries over the time period covered.

6. History and Ideology in Children's Literature 1950-2011

The present section will discuss the prevalent ideologies, child behaviour expectations and educational norms present over the time period under discussion in Sweden, the UK and the US. It aims to take into account the chronological developments of the period 1950-2011, in order to provide a social, cultural and historical context. The effects of historical events during this period are significant: from the post-Second World War era to the present day of globalisation. These effects will be considered through examples of contemporaneous literature from the UK and US, and finally that of Sweden.

The timeframe of this thesis begins with the post-Second World War era which tends to be defined as the 'Second Golden Age' of children's literature (Hunt, 1990, p. 49). The 'First Golden Age' of children's literature being placed before the wars from circa 1850 to around 1910 peaking, in what Lancelyn Green calls, the epitome of children's literature with J.M. Barrie's *Peter and Wendy* in 1911 (ibid.).The Second Golden Age of children's literature in English is described by Amanda Craig, writing for The Independent, as running "roughly from 1950s to 1970s, and is quite different in that it reverberates with a new, global moral consciousness" (Craig, 2015). There is a liberalism present in the UK and America in the post-war period which is also evident in the prominent works which arise in this era. Writers of the Second Golden Age in the UK are considered as Nina Bawden, Penelope Lively and Jill Paton Walsh by Hunt (Hunt, 2001, p. 238) and he states these writers are paralleled in the US by Natalie Babbit, E.L. Konigsburg, Katherine Paterson, Cynthia Voight, Betsy Byars and Patricia MacLachlan; writers who Hunt states "share a fundamental intelligence, humour and awareness of complexities and ambiguities…and the actualities of children's lives – even the rich and privileged – exist in the context of a paradoxical liberty of thought and action for children." (ibid. p.172). In this respect, this period reflects much more of an awareness of the reality of children's lives and this is incorporated into the literature for children at the time.

Although many of the themes in UK and US at this time align with Sweden, in terms of reflecting the reality of children's lives, there are themes which are particular to the UK and US which may be conceived as darker and are probably connected to post-war anxieties. In the 1950s the UK published two major works dealing with the fight against good and evil: in 1950 C. S. Lewis' *The Lion, The Witch and The Wardrobe* places children, evacuated from the war, at the forefront of a struggle between good and evil in a fantasy setting. Also known for its Christian allegory (it was once banned in the USA for blasphemy (Hunt, 2001, p. 199)) and links to mythology. Similarly, in 1954 J.R.R. Tolkien's *The Lord of the Rings* begins its trilogy with the publication of *The Fellowship of the Ring*. Again a battle between good and evil in a fantasy setting appears, which can also be seen as allegory to the situation in Europe after the two World Wars. The entire world is consumed by the battle for Middle Earth, which has as its conclusion the destruction of evil. In the US the publication in 1952 of E.B. White's *Charlotte's Web* also tackled the battle between good and evil, as well as themes of life and death and the importance of friendship. Nikolajeva compares the protagonist of *Charlotte's Web*, Wilbur the pig, to Pippi Longstocking:

> "In a person-against-society conflict, the character meets social conventions that prevent him from reaching the goal or compel him to make a moral choice (Pippi Longstocking's ways are a revolt against the existing rules; Wilbur in Charlotte's Web must find a way to survive in a society in which it is habitual to turn pigs into ham and sausage)" (Nikolajeva, 2005, p. 100).

The correlation with *Pippi Longstocking* in the US continues into the late 1950s via the anarchy presented by Dr Seuss' *The Cat in the Hat* published in 1957. The pedagogy of this book challenged usual instruction books used in American schools. Hunt describes the books as "gloriously 'politically incorrect', as the Cat and his friends wreck the house where the children have been left unattended"(Hunt, 2001, p. 62). Yet, the Cat poses no danger to the structured household, since he also puts the house back together again before the mother returns. This could be seen in

correlation with the safe anarchy that Pippi poses in Swedish literature; structures and norms are challenged but never fully, nor realistically, threatened.

Particularly in the UK, the field of children's literature is punctuated over the 1950s, 1960s, 1970s, and even the 1980s, with books that explore the effects of war and demonstrate that the consequences of war reverberate on society for decades to follow: Philippa Pearce's *Tom's Midnight Garden* (1958) is another post-war allegory and is described thus: "…it reflects tensions between tradition and change, between the settled past, violently ruptured by war, and the unsettled, revolutionary present" (Hunt, 2001, p. 227). It laments the realisation of adulthood and ultimately death. Similarly, American writer, Natalie Babbitt's 1975 *Tuck Everlasting* explores the acceptance of death through discussion of immortality and the natural circle of life. Judith Kerr's *When Hitler Stole Pink Rabbit* (1971) describes a Jewish family's flight from Nazi Germany as they escape to the UK. In addition, Richard Adams' *Watership Down* of 1972 describes the upheaval and allegory of war where, fearing their home will be destroyed, the rabbits embark on a journey to safety at Watership Down, essentially as refugees; good and evil take on each other once more as the rabbits fight for their lives. The theme of evacuated children continues in 1973 when Nina Bawden wrote *Carrie's War,* and, in 1981, with *Goodnight Mr Tom,* Michelle Magorian tackles not only the topic of evacuation, but also broadens into social realist themes covering domestic abuse, violence and finding love and friendship. In 1984, nearly 20 years after the beginning of the war, Rachel Anderson writes *The War Orphan* about a Vietnamese orphan who comes to live in the UK but is disturbed by traumatic memories of his past.

The UK and the US are affected by social movements, particularly counter-culture, over the late 1960s and 1970s. The Norton Anthology of Children's Literature explains that under the period 1968-1974 "[a]t high schools and universities in the United States and United Kingdom, student movements bring about major reforms in teaching and curriculum that lead to the questioning of the canon and traditional

pedagogy" (Zipes, 2005, p. 2427). Roald Dahl's writing and in particular *Fantastic Mr Fox* (1970) places the protagonist on the wrong side of the law as a thief living in an underground secret world. In 1974 Robert Cormier's *The Chocolate War* was a highly censored book written by American author Cormier. Even in 1997 the author still felt the book seemed to "cause problems here in the United States and in such places as England, Australia, Sweden…" (Cormier, 2001, p. vii). The plot surrounds the protagonist's inability to conform to the strict and secret cultural norms being played out in a Catholic school. M.O. Grenby describes the portrayal of bullying in this book to be somewhat outwith the 'normal' happy-ending where the bully is defeated and describes it as a "…brutal, almost Orwellian, education in conformity that contains much wider social relevance" (2008, p. 112). Essentially, this book teaches children that there is no point in going against the grain or in "disturbing the universe" (ibid.).

The 1970s therefore contained many messages still connected to the desperation and fear which permeated the post-war era but we also see the emergence of the 'problem novel' which Humphrey Carpenter describes as "…a fashion…for 'problem fiction' about the disabled and the socially deprived" (1985, p. 1). Such novels sought to present real-life issues whether they be about divorce, sex, or racism. One of the most credited authors in this genre is Judy Blume (Grenby, 2008, p. 62). Her novel *Forever* (1975) deals with sexuality, depression and attempted suicide. Blume's *Are You There God? It's Me Margaret* (1970) also broaches into multiculturalism early on dealing with issues of mixed-religion families, as well as normal teenage angst for girls such as boys, periods and growing up. Another famous problem novel of the US is *Go Ask Alice* by Beatrice Sparks from 1971, which tells the story of a girl who becomes addicted to drugs. Jan Needle's *My Mate Shofiq* (1978) deals with racism in realistic detail in 1970s northern England.

The books of the late 20th Century see topics broadening. Hunt describes the 1980s and 1990s as a period dealing with an increase in social realism in books (2001, p.

17) which he concludes as a shift towards describing the more unpleasant realities of life. This being in contrast to the more protectionist novels of the 1960s and 1970s (ibid). Further, we see in the UK a deepening of gender conversations, such as that proposed by Children's Laureate, Anne Fine, with *Madame Doubtfire* in 1987 and *Bill's New Frock* in 1989, as well as David Levithan's *Boy Meets Boy* (2003), which explores the acceptance of homosexuality in the US, albeit described at times as 'utopian' (Mallan & Bradford, 2011, p. 108). The international phenomenon of Harry Potter starts in the 1990s and concludes in 2007. The series continues to explore the themes of good versus evil in a fantasy school setting. The series, in particular, highlighted the new pressures on translators working within the new global era of publishing conglomerates. Translators were now faced with extreme time pressure to release their translations of the books before either pirate versions became available or children chose to read in English (see Lathey, 2015).

The mood in children's literature in the UK and US since 2000 now reflects wider political challenges: the UK and US have been threatened by terrorism and involved in wars in Iraq and Afghanistan. In Britain, particularly, many titles have been published covering difficult contemporary themes such as war, terrorism, refugees and migration ranging from Mary Hoffman's *The Colour of Home,* Miriam Halahmy's *Hidden*, to Na'ima B. Robert's *From Somalia with Love.* Other emergent themes in English in the 21st Century are suicide bombing and people trafficking as with Elizabeth Laird's novels *A Little Piece of Ground* and *The Garbage King* respectively. Another book to take on the topic of suicide bombing is *The Innocent's Story* by Nicky Singer in 2005. This book follows the life-after-death story of a girl who is killed by a suicide bomb in the UK. The book itself met with controversy and was originally deemed too political for America, as claimed by children's author, Alan Gibbons (Gibbons, 2011). Gibbons himself has written children's fiction on similar topics such as his 2011 *An Act of Love* telling the story of two boys who, whilst close as youngsters, grow apart under the pressures of modern world including war and terrorism. Finally, Annabel Pitcher's 2013 *My Sister Lives on the Mantelpiece* is a

moving story about a family trying to overcome the grief of losing a sister in a terrorist attack.

Thus in the UK and the US themes over the course of the timeframe in question are dominated by the impact of post-war anxieties in the 1950s and 1960s moving to more social realist topics and the 'problem novel' of the 1970s. In the latter stages of the twentieth century and early 21st Century realist themes deepen by looking at gender, war, terror and migration. On reflection, it becomes clear that, in English children's literature, the themes present in the books tend to reflect the political and cultural vicissitudes from the turmoil of the post-war era to the counter-culture of the 1970s and latterly into the modern day challenges of terrorism. The next section will seek to compare the historical context of the same period in Sweden as told through its children's literature.

Sweden, as part of Scandinavia, is what Eric Hobsbawn describes as "a modest country wishing to maintain a low profile" (Hobsbawm & Ranger, 1995, p. 282) which serves as a helpful starting point to observe the cultural profile of Swedes generally, as well as their history under the period under examination in this thesis. Sweden remained neutral during both World Wars and in the 1950s, where this thesis begins, Sweden had a far different outlook to the post-war distress that befell the US and the UK, as well as the rest of Europe. As Neil Kent describes:

> Sweden had escaped virtually all the horrors of the Second World War, through its political and military neutrality, in stark contrast to all its other Nordic neighbours. It had also reaped considerable economic gain from both sides in the conflagration, resources which would prove of great usefulness in the development and funding of its still-unfolding welfare state (Kent, 2008, p. 237).

Thus, Sweden enjoyed relative social stability in the years proceeding the Second World War which gives rise to a different style of children's literature than we see in post-war UK and US children's books, as discussed below.

Before the 1950s Swedish children's literature was predominantly concerned with morality and messages of the appropriate and inappropriate in society. According to Boel Westin, books for boys had moral undertones and Swedish stories for girls remained conservative (1991, p. 21). After the war, such types of moral literature in Sweden were challenged, but there remained a stark contrast in the books of Sweden to those of the UK and US. This was especially apparent concerning the stories for children which explore the dark nature of war and the struggle between good and evil. The publication of Astrid Lindgren's *Pippi Longstocking* marks the beginning of a new tradition in Swedish children's literature where morality is challenged and the importance of the child is placed at the forefront.

The modern children's book which begins to surface in the 1950s onwards is made possible by changes in the political environment of Sweden from the interwar period. From 1932-1976 the Social Democrats were in power and implemented the new Welfare State. The stability and social reform offered by the Social Democrats led to an improvement of the child's position in society, including education and increased literacy. The impact would be to grow not only the number of books which could be read, but also the types of books which would be read. Lene Kåreland names the period after the Second World War as the 'Second Golden Age' of Swedish children's literature (2008, p. 6). In opposition to the moralising and idyllic portrayals of life in the period preceding, Swedish authors now turned to presenting the child's perspective and "being on the side of the child" (ibid.). The usual boundaries of children's literature begin to be challenged by authors such as Lennart Henning, Astrid Lindgren and Tove Jansson whereby the safe and conventional family settings are modified or investigated (ibid.).

The early 1960s see developments in the exploration of loneliness in childhood and the importance of friendship in Maria Gripe's *Hugo och Josefin* of 1962, as well as Gunnel Linde's *Den vita stenen* of 1964 (Boglind, 2010, p. 181). A new era in children's literature emerges in the late 1960s to the 1980s with what Westin calls:

> …a fresh wave…" whose "…function now was to question reality and furnish information about international and social problems…The political and literary debate led to the appearance of books about social injustice and awakening political consciousness, to reports – more or less literary – on the break-up of the family, sex roles, sexuality and divorce. In books for young adults, a common theme was the revolt of youth against the older generation as a result of social conflict (Westin, 1991, pp. 36-37)

Westin cites contributing authors to this 'fresh wave' as as Kerstin Thorvall, Clas Engström, Hans-Eric Hellberg and Maria Gripe, again, who continues to be influential over several decades, as well as Harry Kullman and Max Lundgren (ibid. pp. 36-43). The 1960s and 1970s see the establishment challenged and a new cultural awakening, in similarity with the the UK and the US.

Kåreland states that the new extended nursery school network in Sweden gave rise to an increase in children's book production and these books reflected the social mood of the 1960s and 1970s by challenging taboos about sex or by looking into environmental, political and social problems, and she names authors such as Inga Borg, Ulf Löfgren and Inger and Lasse Sandberg as representatives of this turn (Kåreland, 2008). As with the US, Swedish children's books also undertook the theme of the 'problem novel' under this period, as well as the emergence of the social realist novel towards the latter stages of the 1970s and early 1980s. Kåreland names the change in society's tolerance of political decision making, mainly in the very vocal responses and criticism of the Vietnam war as infiltrating the mood of children's literature (ibid.). The social realism of the 1980s and 1990s is marked by authors such as Mats Wahl and Peter Pohl who look at tragedy, death and violence. Mats Wahl's *Farfars Laika* (*Granddfather's Laika*) (1989) deals with the death of the dog of a boy's Grandfather. The Grandfather's love and understanding guides the boy through his grief in ultimate preparation for the Grandfather's death. Peter Pohl touches on the subject of death and understanding grief in 1992 with *Jag saknar dig, jag saknar dig!* (*I miss you, I miss you!*) and again in 2000 with *Jag är kvar hos er* (*I'm Still With You*). Ulf Stark deals with the death of a sibling in *Min*

syster är en ängel (*My Sister is An Angel*) (1996), which also touches on cross-dressing. Death and realism continue as a theme in the 2000s with Ulf Nilsson's 2002 *Adjö Herr Muffin* (*Goodbye, Mr Muffin*) and *Alla döda små djur* (*All the Dead Little Animals*) (2006). Ingar Granberg's *Det innersta rummet* (*The Innermost Room*) (2003) deals with the suicide of a father, alcoholism and depression. In 2006 we see the appearance of the theme of war with the publication of *Alfons och soldatpappan* (*Alfie Atkins and the Soldier Daddy*) by Gunilla Bergström, which deals with the difficulty for soldiers, in this case Alfons' friend's dad, to talk about the effects of war on his return from the battlefield. Bergström's *Alfons* series mark a change in literature regarding the traditional family unit and its varying composition, mirroring the changes over the course of the twentieth century in society. Alfons lives with his father, a single-dad who does everything a woman traditionally would have done in the home (ibid. p.8).

Realist themes remain into the 2000s as well as new emerging themes reflecting the changes in a globalised society. *Mirja mellan Hektor och Adrian* (2002) by Inger Brattström demonstrates a mother's prejudice towards her daughter's choice of foreign friends. Likewise *Det finns inga skridskor i öknen* (*There Aren't Any Skis in the Dessert*) (2009) by Mats Berggren describes the difficulty presented to an Iraqi immigrant when the class is due to go on a skiing trip. Due to the religion of the protagonist, skiing is forbidden. In this respect, the effects of migration and the introduction of many religions into a secular Sweden are being tackled by children's literature and thereby narrating the social-historical context of modern day Sweden for children.

There is a marked difference between the literature of the post-war era in the UK and US and that of Sweden. In the mid-twentieth century both the UK and US tend to publish stories for children which either are set during the war, or show themes of the impact the war has had on society. Due to Sweden's neutrality during the war, literature of this era tends to reflect the changes to society granted by the

stability offered by the Social Democrats. The needs of the child are brought to the forefront and topics of social problems are explored. In the latter stages of the twentieth century, we see the themes in all three countries converge. This becomes particularly evident towards the millennium where literature is published in a new global age. It is important therefore to consider the effects of globalisation, especially in the light of the increased number of transatlantic translations we see in parallel timing.

Bullen and Mallan cite that, in respect of children's literature, globalisation comes into prominent force after the fall of the Berlin Wall in 1989 and three factors are named which give rise to this prominence: the ideological, the political and the informational. The first, the ideological, surrounds a new "metaphorical dismantling of the ideological barrier between communism and capitalism, and the literal freedom to cross the border, heralded a phenonmenon that now occurs on a global scale, witnessed in the increased global flows of money, markets, organizations, corporations, individuals, and populations" (Bullen & Mallan, 2011, p. 58). Secondly, they note the "election of neoliberal governments in the USA and UK" (ibid.), which inevitably led to the deregulation of markets and changed social values at the same time. Lastly, there is the technological revolution surrounding information and communication as another factor which enables globalisation because "[n]ew technologies are key drivers of the expansion of the global economy and have facilitated the penetration of globalist values into the everyday world of communities and individuals" (ibid.). These three factors, they go on to state (in part quoting U. Beck (2000, p.11)), then add to a sense of the cultural life of states becoming 'de-territorialized':

> Under globalization, the economic, political, and cultural life of the state is becoming de-territorialized, blurring local and global, domestic and foreign. Although nation-states still exist as bordered territories, they are being 'denationalized' as a result of being 'criss-crossed and undermined' by a range of transnational processes, actors, and forces…Among the most powerful of the transnational actors are multinational corporations, which are neither bound by the borders of

> nations and states nor invested in the broader social well-being and sustainability of the countries in which they operate (ibid. p.60).

The de-territorialisation and blurring of borders in the global era is also remarked upon by Miller who states that: "[i]t is harder and harder to justify the separate study of a supposedly homogeneous national literature, or to justify the isolated study of literature separately from other cultural forms" (Miller, 2011, p. 253).

Miller also argues that national literatures, such as British Literature, for example, become harder to study as one unit (ibid.), and the increased production of collaborative literature such as shared translation this would seem support his claim.

Along with much of the world's developments, as mentioned above, the world of publishing for children has also been affected by the world's new global economy from the 1990s to the present day. In today's global economy, multinational companies operate on a global scale in a free trade environment, which has been enabled by improvements in the communication infrastructures such as the internet, as well as trade links via efficient transport. This serves to add a drive to capitalise on economies of scale in the publishing industry. As the mechanisms to produce become cheaper it may become increasingly difficult for publishers to justify creating more than one translation when it can be done efficiently and, to all intents and purposes, effectively via one translation.

The structure of publishing houses has changed over the period covered in this thesis. Publishers in the UK either cease to exist (such as Whiting & Wheaton in the UK or CarolrhodaIn the US), merge or become part of larger global conglomerates. As an example, British Methuen Children's was a major translator of Swedish children's books in the mid-twentieth century. Presently, it is now part of Random House. Others become imprints of large publishers, such as American publishers, Greenwillow, now an imprint of HarperCollins. The scene for publishing in Swedish

children's literature has remained relatively stable in comparison. Children's publishing in Sweden was, and continues to be, dominated by Rabén & Sjögren and Bonnier. Other publishers in Sweden to feature in the survey, discussed below, are Carlsen, who later merged with Bonnier; Opal is a small independent publisher with a strong identity and culture in children's publishing. Alfabeta is another independent and traditional high quality publisher. The main difference between the Swedish model and the UK and US publishing model is that there remains a consistency to the publishing houses and they remain relatively independent. This may also explain why there is less fluctuation in the topics broached throughout the course of the time period. It also reflects the relative stability of the socio-cultural context in Sweden which has remained neutral and peaceful during the course of the time period in question, in contrast to the UK and US which have seen further war since the Second World War.

7. Conclusion

In conclusion, English-language translations come in various forms, which can be separate or shared. However, both these types of translation appear to present problems for the study of translation because of the confusion they create. Dates, country of origin and even the translator themselves can become labelled, wrongly, as either British or American leading to the inaccurate documentation of translations. Target culture, therefore, may not be defined simply by target language.

As shown above, target cultures may have different notions of toleration and this can be visible in the final target texts. Therefore, it is important to recognise the normative behaviour of target cultures and ensure that any study of target culture takes into consideration all the variables of the text's production, in particular to the constraints that may be applied to the text by the social conditions of production within in certain community be it British or American.

Translations which are shared also need to be understood via the social community which created them, because if not, translators may be judged unfairly for creating 'poor' translations which are simply the product of their culture, as was demonstrated by the case of Linda Coverdale. Thus, this thesis aims to locate target culture influence because of the effect that can be had on language (doxa), on the translator (habitus) and the effect stakeholders, or patrons, (such as publishers, reviewers, critics and librarians) wield upon the place of creation (field).

The thesis aims to shed light on whether it would be helpful to our understanding of target culture to investigate notions of it. The production of translations of children's books into English is not wholly consistent, sometimes there are translations for each anglophone country and in other cases there is only one. By studying this, the aim is to establish the advantages and disadvantages of publishing separate translations over sharing translation, whilst also examining if the effects of the global era has impacted on the prominence of shared translation.

Chapter 2: Methodology 1: Using Bibliographic Surveys

1. Introduction

The objective of this chapter is to concentrate on the methodological approach for the bibliographic survey. As the thesis combines two methodological approaches, a bibliographic survey and a case study analysis of three British and American cases, an explanation for this approach will be given followed by the methodology and results of the bibliographic survey. The methodology for the case studies will follow in Chapter 3: Methodology 2.

The chapter explains the units of analysis chosen and these include, firstly, prize lists for children's literature in translation from the American Batchelder Award and the British Marsh Award winners to give an overview of texts which have gained relative prestige. Secondly, a selection of translations is taken from Kungliga Biblioteket's (KB) online database LIBRIS to give a larger sample of texts. The chapter then analyses the types of translation found to be present and proposes a method to name these translation types as the first step towards remedying the confusion within English translation, as demonstrated in the previous chapter.

The method chosen for the bibliographic survey is both empirical and conceptual; on the one hand, it aims to gather data regarding the present situation in English translation and, on the other hand, to propose a theoretical classification system for the varying types of translation found.

The method for the case studies is comparative analysis which will be applied to texts in order to glean certain types of information: firstly, the text itself will be examined using Klingberg's notion of 'purification' as a departure point; secondly, features from outside the text (the paratextual: peritext, epitext and metatext) will be analysed, comparing how texts are presented differently for diverse audiences and how they are received by those audiences. This paratextual section will draw

primarily on the theoretical framework proposed by Genette (1997). The methodology thus strives to establish the situation in both a broad and detailed sense, combining separate methodologies to achieve this.

This combination of methodologies is proposed by Tymoczko who makes an argument for research methods which unite macro and micro levels:

> …a researcher can approach the research from two directions: from the macroscopic direction, by looking at the big picture, by turning a telescope on the culture, so to speak; or from the microscopic direction, by looking at the particularities of the language of a translation through a microscope, as it were. Ultimately, however, in my view the best work shows a convergence – working toward the macroscopic from the direction of the microscopic, or vice versa, so that one's data from the macroscopic level are complemented and confirmed by data from the microscopic (Tymoczko, 2002, p. 17).

It is this convergence which drives the reasoning behind the methodology for the present thesis by examining the textual, microscopic level and complementing it with the macroscopic level via the survey and its overview of the overall picture of English translation. Once any possible patterns are established, the paratextual analysis hopes to shed light on the cultural motivations which might help to explain the microscopic linguistic elements.

2. Methodology for the Bibliographic Survey

The bibliographic survey is both empirical and conceptual; it aims to draw together data regarding the present situation in English translation and proposes a theoretical classification system for naming translation types. The types of translation, as revealed by preliminary research, were translations which were produced separately for each country, translations which were shared by the UK and US and translations which were retranslated within one target culture. The survey aims to give a more precise indication of the frequency of each translation type as well as any other categories of translation.

The data set of the survey spans children's books translated from Swedish into UK and US English from 1950 to 2010. The case studies then aim to complement the survey with an in-depth analysis into each possible translation type with a view to deepening the understanding of the advantages and disadvantages of each translation type.

The rationale for this type of methodology is supported by Jones (2009) and Choremi (2011) who have both used bibliographic surveys to understand better the prevalence of translations. Jones used Google, FirstSearch (an academic search engine) and UNESCO's Index Translationum. Jones' study mapped post-war Bosnian poetry published in English from 1996 to mid-2006 and sought to find information on agency (who the poet, translator, editor and publisher were) (F. R. Jones, 2009, pp. 307-308). Choremi also used a bibliography to inform specific questions to interrogate texts on a textual level. Choremi's research was a "corpus of selected paratexts accompanying or referring to translations of modern Greek literature published in France between 1945 and 2005" (Choremi, 2011, p. 133). Her data was retrieved from: "the Index Translationum (bibliography online) and other existing bibliographies, as well as through personal research in catalogues of publishing houses and libraries" (ibid.). The data was used to expand the concept of a "reception field" in order to propose subdivisions of it, namely the importation, editorial and political/administrative fields (see Choremi 2011).

Unlike Choremi's (and, in part, Jones') research, this thesis does not rely on bibliographic information from the Index Translationum, because, firstly, Jones states that the Index Translationum "...will bias towards canonical or academically worthy titles" (F. R. Jones, 2009, p. 308). Although unproblematic for his research, the problem the Index poses for the present thesis is that the data used is typically non-canonical and only recently has become seen as 'academically worthy'. Secondly, at the time of writing, information within the Index Translationum is not as easily accessible as compared to the LIBRIS database. Accessing the Index is time

consuming because it loads only 10 items per internet page and it does not allow the export of data. The LIBRIS database has interrogation functionality resulting in the clear presentation of defined parameters, for example one can demand all versions of Astrid Lindgren's *Madicken* in any language held by KB. These are then displayed on screen and can subsequently be exported directly via bibliographic software, such as EndNote, and thereafter into one's own database. Thus for ease of use, efficiency, practicality, and breadth of data, the LIBRIS database is the main source of data and the Index Translationum is used for cross-reference purposes only. In addition, as mentioned, KB is mandated to acquire all editions of translations of Swedish literature and therefore there is a higher likelihood that accurate information will be held in the LIBRIS database than any other resource.

In conclusion, it is hoped that the recording of this data will act as a starting point to establish the overall situation in English translation, as well as highlighting the frequency and prevalence of each translation type. This may help to inform how researchers understand translation types, and the occurrence of each type. In turn, having information about the type of translation, and its popularity, will inform which translation types are covered in the textual analysis and hopefully will provide insights about certain trends in the textual phenomena within anglophonic translation publishing. The ultimate aim is to create a taxonomy which gives each translation type a name and definition so that trends regarding which translation type is most common can be presented clearly.

3. The Survey

Whilst trying to ascertain which books by Astrid Lindgren had been published in English I came across some instances where her books had been translated into English once and other cases where they appeared to have been translated for a US market and for a UK market at the same time but separately. This lead to the question of whether it was a phenomenon related purely to Lindgren or whether this was a practice endemic in translations into English generally. So far no research

into the overall situation of UK and US English translation has been done, although some comparisons of Lindgren's US and UK texts have been done (see Nikolowski-Bogomoloff, 2011). In addition no attempt has been made to cover an entire section of one language group of children's literature in translation into English as shall be attempted with the Swedish section of the survey. The only existing bibliography of children's literature in English translation is *Outside-In* by Hallford and Zaghini (Hallford et al., 2005).

The main aim of the survey of translations into English is to provide empirical evidence to document an overview of the situation in English-language translation from 1950 to 2010. Within this overview, an exploration of how often translations are made separately for both countries will be made. This strives to establish, firstly, what kind of translation types exist in order to name them, and, secondly, the frequency of each kind in order to ascertain which method is the most popular. A supplementary aim is to assess the contribution of Australia, Canada and New Zealand, the hypothesis being that these countries generally received the UK and US translations because of the industrial and cultural links to the Commonwealth and the US.

3.1 Units of Analysis

The units of analysis used in the survey shall be a broad sample of Swedish books translated into English downloaded from the LIBRIS database at KB, Sweden's National Library. In addition, all winners of the Batchelder Award and the Marsh Award for Children's Literature in Translation will be examined, which strives to give an illustrative sample of international literature in English translation.

The results of the survey can be found under Appendix 1. Although, the data have been analysed together in order to draw insights, the Appendix is laid out with each set presented separately for the sake of visual clarity. Thus the Libris, Marsh and Batchelder results are presented in discrete lists.

3.1.1 Batchelder and Marsh Awards

At this juncture it is important to reflect on why each of the data sources was chosen. The Batchelder and Marsh are awards for children's literature in translation in the US and UK respectively. The Batchelder rewards the publisher of the translation, whereas the Marsh rewards the translator. The rationale for including the award winners in the survey is to provide a balance and check to any results found from analysis of the Swedish section of the survey, which makes up the majority of the data. Additionally, the books are merited for their translation into English, so one would therefore expect them to be present in libraries internationally. The awards provide a general idea of which languages are most often translated into English and give therefore a balanced summary of any trends in English translation publishing. They also provide a defined and limited data set, i.e. they are not randomly selected texts. The list of winners for both awards are available online[7] and, up to 2010, are reprinted in Lathey (2010, p. 151 & 156).

The chapter does not seek to analyse the linguistic patterns in the texts, their genre or topics per se but to explore the translation type of each of the winners to back up or conflict with the patterns of the Swedish survey. For a full analysis and exploration of the goals of both the Batchelder and Marsh, as well as history on both and analysis of the winners, see Lathey (2010, pp. 145-160).

3.1.2 LIBRIS Selected Swedish Texts

The second data set is a sample taken from the online database LIBRIS held at KB. As mentioned in previous chapters, KB is mandated to acquire all editions of translations of Swedish literature, a directive they take seriously and exercise efficiently. Although not all publications will be present in the database (the database is based on the books the library has managed to acquire (Geddes, 2008)), it is the largest source of data which can be interrogated systematically. The

[7] Batchelder winners available at: http://www.ala.org/alsc/awardsgrants/bookmedia/batchelderaward/batchelderpast (accessed April 2013). And Marsh winners available at: http://www.marshchristiantrust.org/Childrens_Literature_Translation accessed April 2013).

language of Swedish is chosen as it is the main language under scrutiny in my later case studies and, as part of Scandinavia, is also renowned for its contribution to the genre of children's literature (see Lathey, 2010, p. 145).

4. Data Collection

With the data sets established the next task is to examine exactly what has been translated into English from Swedish in the UK and the US. The reason for focusing on these countries is, firstly, because, as the survey shows below, the UK and the US are the main providers of the translations over the majority of the time period and, secondly, because as Lynette Owens points out "Canada, Australasia and South Africa have long been regarded as part of the British Commonwealth territory, which traditionally formed part of the British publisher's exclusive market" (Owen, 2010, p. 100). It is only in recent years that local publishing has started to flourish, meaning that the old distribution arrangements are no longer a satisfactory arrangement (ibid.). Usually the copies of the books held in the National Libraries of Australia, Canada and New Zealand are the same copies as appear in the UK or US.

The method used, in this chapter, is a bibliographic survey of all the texts in the data set (see Appendix 1 for full list of texts). The survey covers bibliographic information held at the following sources to establish if the texts were produced, distributed and held in English-speaking countries: British Library and National Library of Scotland, United States Library of Congress, LIBRIS database at Kungliga Biblioteket (KB), National Library of Australia, National Library of Canada (AMICUS database, the national catalogue of Canada), and National Library of New Zealand.

Information on texts from the data set was systematically collected. This information was: original title, translation title, author, translator, illustrator, editor, date of original, date of translation, publishers, country of publication.

According to LIBRIS an average of 17 books per year were translated into English from Swedish between 1950 and 2010. The rationale for the timeframe is ensure that it mirrors that of the case studies so that the two data sets complement each other. It would not have been feasible to check every single English translation within the time and space of the thesis so the list needed to be further refined.

The texts were selected by choosing the following selection parameters in the extended search data fields: genre: children's literature; material type "juvenile"; classification system "all systems"; publication dates "between 1950 and 2010; language "English"' translated from "Swedish". This search allowed for the provenance of all translations from Swedish to English published in the period between 1950 and 2010 to be displayed. To limit the volume of texts further, only alternate and even years were used, i.e. 1980, 1982 etc. Three books per year were chosen from each yearly list generated: the top, bottom and median texts were chosen to represent their particular year allowing for a broad sample range to be presented. The results are limited in scope and thus no general conclusions can be made, however, the results do bring forth interesting and illuminating inferences about the different types of translation that are available in the English language translated from Swedish.

Firstly, the aim was to ascertain if there was such a thing as a "shared" or "transatlantic" translation and the survey shows that they do not really appear until after 1970 (there are 3 between 1950 and 1970 and 20 between 1970 and 2010). Equally, to find separate translations it was necessary to look to the decades preceding 1970, as separate translations become rare after 1970. Secondly, fieldwork was conducted in Sweden at the National Library in Stockholm. The aim of the fieldwork was to read as many physical texts from the database as possible, in order to confirm whether the texts were shared/transatlantic translations and also to gauge how much, if any, editing had been done. In total, I was able to examine 14 shared titles of the 23 in the survey. Two items restricted how much work could be

done whilst conducting fieldwork. On the one hand, I had only two weeks available to conduct the work. And on the other, the library allows the loan of 6 books a day, which made it difficult to get through huge amounts, due to the examination of 3 of the same title (each title was examined in Swedish, British and American).

The results were then exported to Excel, via Endnote, into a standalone database whereafter additional data was collected from the Library of Congress and the British Library. Because an average of 17 titles appear for each year in LIBRIS from 1950-2010 I decided to limit the results to the past 60 years to allow a broad temporal overview as well as any recent oscillations in publishing practice. The Index Translationum is also only available online after 1979, prior to this a printed bibliography was supplied to national depository libraries (UNESCO, 2013), again this would not have been as practical as the data offered by LIBRIS, which is fully accessible online.

5. Findings and Data Analysis

This section will introduce the findings from the bibliographic survey and lay out the grounds for a proposed theoretical framework of translation types into English, upon which the case studies will be grounded. The categories will be presented along with examples of each type. As discussed, the focus is on UK and US translations because of the dominance of these two publishing spheres. The first sub-section here will analyse the situation and contribution of other anglophone countries, namely Australia, New Zealand and Canada before moving on to the classification as conceived by UK and US publishing.

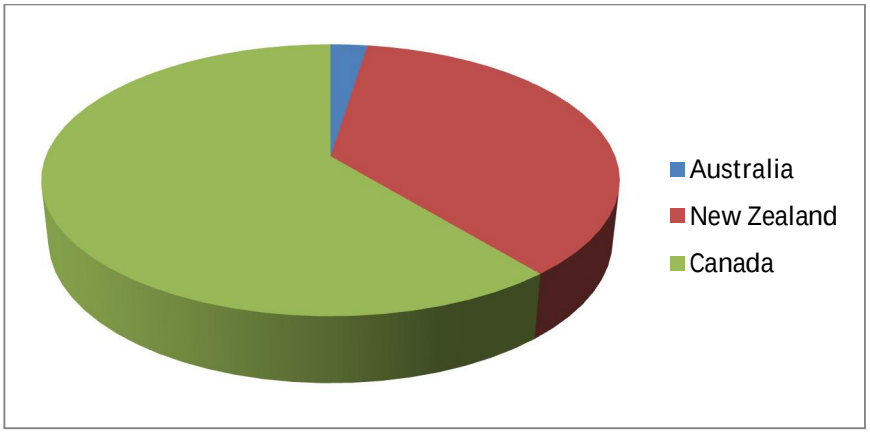
5.1. Australia, New Zealand and Canada

Over the time period covered, the present research sought to investigate what contribution to Swedish-English translation was made by these three countries. The hypothesis was that the input would be minimal, based on the historical Commonwealth connection, and thus reliance on British produced texts as well as the close relationship to the US of Canada. The findings support this hypothesis by

revealing that, in general, most copies of translations of children's literature from Swedish into English were of either US or UK origin. There was existence of transatlantic copies in New Zealand and Canada where the libraries held both the US and the UK versions of the same book, produced at the same time but by different publishers. In contrast, Australia had acquired only an exiguous number of translations from the data set.

The chart below shows the total number of titles within the sample of the survey that are held by the national libraries of Australia, Canada and New Zealand. The total titles in the survey numbered 92, of these titles Australia held 2, Canada 50 and New Zealand 30. This shows that the books are predominantly present in Canada whereas Australia is least likely to hold Swedish books translated into English[8].

Table 1 – Translations held by National Libraries of Australia, Canada and New Zealand



Of the titles held in each of the libraries the following breakdown was acquired showing where the titles had been published:

[8] In order to double check this low figure for Australia, I contacted the National Library of Australia and asked them to double check 5 titles from the sample. They confirmed, by email, that they did not hold these titles.

Table 2 – Breakdown of Where Titles Were Published

	Australia	New Zealand	Canada
Own titles	1	2	4
UK titles	1	15	11
US titles	0	12	22
Swedish R&S	0	1	12
Aus titles	n/a	0	1
NZ titles	0	n/a	0
Canada titles	0	0	n/a

For example, of the 50 titles Canada held from the sample of 92, only 4 titles were of Canadian origin, 11 were British and 22 were of American source. Therefore, the figures indicate Canada is most likely to hold Swedish translations in English of US source, followed by Swedish translated (and US distributed) titles. Only 8% of the titles held were translated for Canada by Canadian publishers. New Zealand on the other hand was more likely to hold a UK version of a Swedish text with 50% of titles held being of a UK publication origin, with the US close behind on 40%. The figures indicate that over the time period Australia, New Zealand and Canada were dominated by UK and US publishing with respect to Swedish translations of children's books. Because the data shows that UK and US publishing were the main providers of children's literature over this period, these two countries will serve as the main focus of the research of this thesis.

5.2. Proposed Classification System

This section aims to identify, explain and name the different ways in which Swedish children's books come to exist in English. As the majority of data is from Swedish texts the taxonomy will be based on this data and evidence from the Marsh and Batchelder Awards will be presented to back up any proposed taxonomy.

The bibliographic survey revealed that there were six main categories of translation type in English: a "shared" translation between the UK and US (which shall henceforth be referred to as "transatlantic" translation), separate, retranslation, UK or US only versions, Swedish-driven, and Commonwealth (comprising other English

target language areas: Australia, Canada, and New Zealand). The below table gives an overview of the spread of translation types over the sample:

Table 3 – Figures for Translation Types – Swedish survey

Transatlantic	Separate	Retranslation	US Only	UK Only	Swedish	Other (Aus;NZ; Canada)	Unknown
23	8	1	23	21	9	6	1

As shown in the table, transatlantic translation is a very common translation type within the sample, indicating that, presumably, UK and US publishers work together to produce texts which will function in a dual target audience.

The key information from the table is that transatlantic translation is used as much as US-only or UK-only, showing that the UK and US both work together and work in isolation in almost equal measure. The above-named categories shall be considered further under individual sections below.

5.2.1. Transatlantic Translation

As shown above, 21% of translations in the data set were transatlantic translations. This kind of translation occurs when one country, usually the UK or US, translates a Swedish text for its market which is then either bought by a publishing house in the other market or distributed by a distribution agency in the other market. Many of the agents in this process will be the same, for example the translator is always the same and the illustrator is usually the same. The location of publication and the publisher and any editors, if mentioned, are usually different. The reason for naming this type of translation "transatlantic" is due to the complex, and recurrent, relationship between the UK and the US; the relationship is almost exclusive and rarely features other producers of anglophone translation.

After the discovery of this translation type it was necessary to examine exactly what these translations looked like in order to ascertain if the texts being sold were the same. Research was conducted at Kungliga Biblioteket (KB) in Stockholm which

holds virtually all texts in the sample, both British and American. By examining the texts at KB, the following observations were made.

Firstly, the transatlantic translation can take two textual forms: it can be edited, most commonly in a light-touch lexical way, to suit the new market, or it might not be edited at all. Eleven of the transatlantic translations (48%) in the sample were physically examined at KB. Three of these were found to be textually unedited, although some variation in covers was present. Five of these had been edited on a lexical level (i.e. the harmonising of British or American spelling). For example, in Gunnel Beckman's *A Room of His Own (Försök att förstå)*[9], the British transatlantic version used "tittle-tattle", "bloody grateful", and "posh", where the American version used, respectively, "gossip", "damn grateful", and "chic". However, three of the eleven texts checked had been edited somewhat more significantly by the changing of lexical items that relate to socially sensitive subjects such as alcohol and smoking. For example, in Allan Rune Peterson's *Frankenstein's Aunt (Frankensteins Faster)*[10] references to beer, sherry and "a really big hangover" were omitted from the American version but retained in the British. Alcohol was also omitted from the American version of Maria Gripe's *Elvis and His Friends (Elvis! Elvis!)*[11] and smoking a cigarette was omitted in the American version of Hans-Eric Hellberg's *Ben's Lucky Hat (Björn med Trollhatten)*[12]. This demonstrates that most of the texts can exist for dual target audiences but some elements seem to require amendment in the form of redaction by a native of the target culture.

Secondly, the paratextual elements of the transatlantic translation are almost always edited, with the rare exception where, for example, a British publisher is able to distribute its own material in the US and vice versa. This example is rare nowadays because publishing houses are generally internationally owned by a

[9] UK version published in 1973 by London: Bodley Head; US version 1974, New York: Viking Press.

[10] UK version published in 1982 by London: Hodder and Stoughton; US version 1982 Boston: Avon/Little Brown Co.

[11] UK version published in 1978 by London: Chatto and Windus; US version 1976, New York: Delacorte Press.

[12] UK version published in 1980 by London: Methuen; US version 1982, New York: Crown

parent publishing house and exist via imprints in their respective countries. When a transatlantic text is bought in this way the imprint will usually adapt the text and paratext to suit its local market. In the Beckman example used above to demonstrate that only lexical items were amended in the text, a different story is told by the cover art[13]. The story itself concerns a boy's struggle to adapt to relocate to Stockholm from the countryside and the turmoil of the relationships he builds. The British artwork depicts a young person smoking, whereas the American publisher chose to re-do this element of the paratext completely and replaced it with a picture of a sullen-looking boy. Smoking itself is not mentioned in the text yet the British publishers of the early 1970s chose to use smoking as a means to market the book to young teenagers; this was perhaps not seen as appropriate for the American audience of the same time. Further examples of the shaping of transatlantic translations and the differences between Britain and America will be covered in more detail under the individual case study on transatlantic translation below.

5.2.2. Separate Translation

Separate translations can take two forms of both a spatial and temporal nature: they can be produced simultaneously by separate publishers in the UK and US or they can be separately produced within a longer timeframe. The former model would indicate that both countries see either economic or cultural merit in the original text such that specific attention is required for the translation at the same time. An example of simultaneous translation would be Astrid Lindgren's *Madicken* published in the US in 1962 as *Mischievous Meg,* translated by Gerry Bothmer, and published in the UK in 1963 as *Madicken*, translated by Marianne Turner. This example, which is featured as a case study, exhibits a huge difference in all elements from the textual to paratextual, and thus points to the use of distinct and discrete marketing strategies by the UK and US publishers.

[13] Pictures unavailable

The second form, separate consecutive translation, exhibits a pattern whereby translations appear after some length of time following initial publication in one of the countries. The publisher, translator and place of publication are also always different for this translation type, giving a translation which is distinguishable in all ways be it textual or paratextual. An example of this would be Sven Nordqvist's *Pettson får julbesök* published in the US in 1989 as *Merry Christmas Festus and Mercury* (translator uncredited), and in the UK in 2011 as *Findus at Christmas*, translated by Nathan Large. Separate translation, unlike simultaneous and some transatlantic translation, are received and read in countries at different times which can have implications for the way in which they are received. As mentioned in Chapter 1, Pym refers to these kinds of translations as "passive retranslations" which are "retranslations...separated by synchronic boundaries (geopolitical or dialectological), where there is likely to be little rivalry between different versions and knowledge of one version does not conflict with knowledge of another" (Pym, 1998, p. 82). In this case, they are bespoke translations produced for an individual national market. The case studies on simultaneous and separate translations will therefore seek to examine whether or not passive retranslations, or separate translation as named in this thesis, do pose rivalry or show an awareness of each other. The thesis will look to find examples of reference or criticism of texts produced previously in the other country within the epitextual and metatextual material. The hypothesis is that such translations may show knowledge of one another and may use prior translations as a means to justify the reasoning for the production of a new translation tailored to the specific country of publication, therefore acting as a remote stimulus for translations across the Atlantic.

This form of translation is by far the least common, amounting to only 8.6% of the sample. However, it is important to note that, although this sort of translation may be uncommon, its very existence is significant. It is significant because it demonstrates that in 8.6% of cases a transatlantic translation was either not adequate or suitable for the individual market at that particular moment in time,

which raises the question of whether transatlantic translations can be germane enough to befit multiple target audiences. Another explanation could be that the publishers concerned here are small and could only afford to buy the English rights to their specific region, in which case they would not be concerned with, or seek any knowledge of, any translations appearing in other anglophone regions.

5.2.3. Retranslation

As explained in Chapter 1, retranslations, for the purpose of this thesis, are translations which have been done after an initial translation has appeared in the same target culture, i.e. where a text has been published in the UK and subsequently followed by another UK translation at a later date. If an American translation were to have been translated subsequent to the initial UK translation, in this thesis this would be deemed a separate translation. The rationale for this is firstly, that there is clear evidence that the target cultures of the UK and US do operate in different ways and thus cannot be agglomerated into one target culture. Secondly, most definitions of retranslation tend to be explained thus: "translating a work that has previously been translated into the same language" (Tahir-Gürçaglar, 2008, p. 233) or, "the term 'retranslation' refers to subsequent translations of a text, or part of a text, carried out after the initial translation which introduced this text to the 'same' target language" (Susam-Saraeva, 2003, p. 2). Therefore, this thesis defines American and British versions of the English language as separate target languages within separate literary cultures, although acknowledgement of some of the linguistic sympathies will be addressed. Since American Literature and English/Scottish Literature are taught separately, separating the two fields in this manner seems apposite.

The number of retranslations in the sample is extremely low, just one text reappears within the same target language and culture, which would tend to support the discussions within retranslation theory that texts which are either sacred or canonical literary works are the ones retranslated (Brownlie, 2006, p. 146). Children's literature is rarely considered sacred or canonical and is usually

considered of low status within the canon (Shavit, 2006, p. 28), which might explain the low number of retranslations within the sample.

According to Pym retranslations generally occur when "…there are disagreements over translation strategies…when the text is complex enough to admit widely divergent versions" (Pym, 1998, p. 82). In this respect the UK and the US do have very different translation strategies but Pym bases this on his two definitions of retranslation which are 'active retranslation' and 'passive retranslation'. Pym explains that active retranslation is a phenomenon where "…retranslations shar[e] virtually the same cultural location or generation…" and such translations can be redone either with the same patrons and the same translators or by different patrons and translators but crucially they are created at around the same time (ibid. pp. 82-83). In this respect active retranslation is not fully sufficient to describe the phenomenon of separate translation because the UK and the US do not share the same cultural location, nor do they share patronage. Translations of the same text can be, however, produced around the same time, but not exclusively.

On the other hand, Pym's second type of retranslation is 'passive retranslation'. These are translations which are separated by synchronic boundaries and by geopolitical and dialectological parameters. However, this is not wholly sufficient to describe the occurrence of separate translation either. Pym states that passive retranslations will "…tend to provide historical changes in the target culture (for example, free verse became more common in English, so Homer was retranslated accordingly)" (ibid. p. 83). This is not sufficient to explain what is happening in English translation. The idea of a synchronic geopolitical and dialectological boundary is helpful to delineate the phenomenon but Pym's framework here is lacunary in some respects. The separate translations identified in this thesis are both active, in the sense that the target language is somewhat shared and the translations can be produced around the same time, and passive, in the sense that the two target languages are separated geopolitically and dialectologically. Simply

put, these translations are separate and thus not retranslations. Using the concept of 'retranslation', be it passive or active, for these translations only serves to introduce further confusion to an already confused field.

According to Pym's theoretical hypothesis the translations mentioned in this chapter would be categorised as 'passive retranslations'. Ascertaining how much 'rivalry' and 'knowledge of one version' to another is a difficult task. In this case we have separators which are geopolitical, and further spatial, as well as dialectological and temporal. Pym's and Chesterman's hypotheses regarding retranslation both rely on a definition of target language to be determined, but do not additionally restrict the definition by target culture and society. In this respect the translations in this case study would be defined as retranslations within the one target language of English.

Since the aim of this thesis is to compare British and American texts, and not texts produced consequently in each market, as would be the case with retranslation, retranslation lies outwith the main focus of this study and will be mentioned only where relevant information presents itself.

5.2.4. UK-Only and US-Only Translation

A striking result which emerged from the survey was the number of texts which are translated in one country but do not appear to be published in the other. Of the total 92 titles, 23 were only available in the US and 21 only in the UK. This would appear to show that either the titles were not appropriate, relevant, or conformable, or perhaps did not fit easily into an existing genre within the extant literary field. Because a huge number of texts are shared in the form of transatlantic translations, around half in the sample, it is surprising that so many of the texts (almost the entire other half) are texts which are not shared in both literary fields. The significance of this, in terms of the present research, is that UK-Only and US-Only translation could support the theory that in many cases each literary field requires its own unique, target culture-aligned translation in the form of a separate

translation. However, separate translations are rare and the decision not to translate might be based not only on cultural differences but also on the economic appetite to invest in a translation. A major feature revealed by the Marsh Award for Children's Literature in Translation and the Batchelder Award is the lack of translations of each country's merited texts. This will be discussed in more detail in section 5.3 below.

5.2.5. Commonwealth Translation

This type of translation constitutes only a small part of the sample but is significant because of its timing. All of the titles listed as Australian, Canadian or New Zealander begin to appear from the mid-1990s but then flourish in the 2000s. This trend would be in line with Owen's statement above that publishing arrangements, which were reliant on the relationship with the Commonwealth, have changed recently. Hypothetically, therefore, this type of translation augments the volume of translated Swedish children's literature in future years. For Canada, Groundwood in Toronto have published three of the titles (one of which is a reprint of a title originally published by Douglas in Vancouver). Australian publisher Allen and Unwin have just one title in the sample. This publisher is of interest as they co-publish with a North American partner, Annick, sharing translation costs and splitting English language territories (Thornton, 2008). One would, therefore, expect to see more titles coming from Australia in this manner in future which might create yet another English translation type. The titles published in New Zealand are all by the same publisher, Gecko Press in Wellington. Gecko Press is an independent publisher with distribution arrangements in the UK, US and Australia[14]. It is run by Julia Marshall, a Swedish translator, which might explain the number of Swedish titles on their booklist and hence the prevalence of New Zealander sourced titles in the database. Further influence on the results comes directly from Sweden itself, as shall be discussed in the next section.

[14] Information from Gecko Press website accessed 15-4-2013

5.2.6. Swedish-Driven Translation

One of the most interesting and significant translation types is motivated and directed by Sweden itself. In the survey, these books are listed as English translations which were produced by R&S books, an English language imprint of the Swedish publisher, Rabén och Sjögren. However, none of these books ever made it into UK and US libraries. 10% of the translations in the survey are of this kind. One reason for their existence in the survey might be owing to the source of the data coming from KB itself, which attained all English translations regardless of their actual, or rather successful, distribution to the anglophone target audiences. In total, 7 of the 23 transatlantics in the survey are also of this "Swedish-driven" variety, but these seven titles did not make it into UK and US libraries.

Between 1987 and 2008 Rabén och Sjögren (Sweden's dominant publisher of children's books) included an imprint, or trade name, of the above-mentioned R&S Books. This imprint was created specifically to publish Swedish books from Rabén och Sjögren's booklist in English for markets in USA, UK, Canada and Australia[15]. The books were selected by R&S in collaboration with Farrar, Strauss and Giroux, a US-based publisher, who distributed the books in the US and to partners in the UK. The imprint was started because Rabén och Sjögren "found it difficult to find interested publishers in the US/UK market" (Öberg, 2013), yet the number of books published from Sweden, as demonstrated by the bibliographic survey, would indicate that there was some interest in Swedish books in the UK and US markets. However, the imprint was closed because of "decreased sales" (ibid.). This imprint impacts on the data by increasing the number of transatlantic translations over the lifespan of the imprint and creates also a somewhat anomalous category of "Swedish-driven" translation, which actually did not reflect the true nature of publishing in English at the time. For this reason, consideration was given to removing this category, but including it does show that this dominant Swedish publisher itself did actively try to promote its own literature in English, by creating a way to disseminate its literature.

[15] Many thanks to Kerstin Öberg, Rights Director at Rabén och Sjögren for this information via email 25 April 2013.

However, the short life span of the imprint, and its limited success, may indicate a resistance to texts that target cultures were not choosing themselves: texts which naturally fit into the literary fields.

The survey of Swedish texts provided many insights into the ways in which Swedish translations originate (or not, as the case may be) in the English language and as well as shedding light on the importance of considering target audiences and markets. The next section investigates the international front where languages from all over the world are translated into English and translations are given recognition via the award arenas in the UK and US.

5.3. Marsh Award and Batchelder Award

The following information was gathered from the award winners of the Marsh Award for Children's Literature in Translation and from the Batchelder Award. The collection here of international books aims to identify whether a similar trend emerges to the data retrieved from the Swedish-only section of the survey. Certain significant differences do surface, such as, for example, the Swedish-driven category does not exist and the number of transatlantic translations shows some variation. However, generally there are trends present which indicate similar publishing behaviour on the international scene to those on the Swedish. The results are presented below:

Table 4 – Figures for translation types – international survey

Award	Transatlantic	Separate	Retranslation	US Only	UK Only	Swedish	Other (Aus;NY;Canada)
Marsh	6	1	0	0	2		
Batchelder	21	0	0	22	0	0	1

There are certain things to note here, firstly the Batchelder has been running since 1968, compared to 1996 for the Marsh, therefore there are many more titles in the data collected. However, when represented as percentages a broadly similar pattern emerges, as was discovered with the Swedish-only data. For example, 66%, almost 2/3rds of titles in the Marsh Award and almost half (48%) of titles in the

Batchelder were transatlantic translations compared to 21% of the Swedish-only bibliographic data. The high figure in the Marsh could be due to the small sample size or it could be indicative of the type of text featured in their shortlist. The low result in the Swedish-only data could be accounted for by the high instances of Swedish-driven translation. The most marked indicator however is the UK-Only and US-Only figures. Both in the cases of the Marsh and Batchelder there are many non-translated texts: 50% of the Batchelder Award winners could not be located in the national libraries of the United Kingdom. This data, therefore, could suggest that many texts deemed of merit in the US were not of similar appeal in the UK, which is a theme represented clearly in the data from the Swedish-only bibliographic survey. Due to the comparative nature of the present study, UK-Only and US-Only translation is not featured as a case study, because naturally there would be nothing to compare. However, it may be a fruitful topic to undertake further research on with a different methodological approach.

6. Conclusion

The main aim of this chapter was to ascertain if any patterns of English translation could be seen from taking a sample of Swedish translated children's literature and all winners of the Marsh and Batchelder award, with a view to creating a classification system. Although the sample is small, the data revealed that translation into English appears to follow certain publishing patterns. The translation types that were found were named as follows: transatlantic, separate, retranslation, UK-Only and US-Only translation, Swedish-driven translation and Commonwealth translation. This taxonomy allows a framework within which to structure the case studies, these in turn hope to shed light on the advantages and disadvantages of each particular translation type. The framework also allows for future researchers to classify all translations into English and even may extend to other languages with multiple target cultures, such as Spanish or French.

The second research aim was to investigate the contribution of the Commonwealth countries of Australia, Canada and New Zealand to the translation from Swedish into English of children's books; the hypothesis being that little input would exist because of the industrial and cultural dominance of the UK and the US. The data mirrored the hypothesis by showing that cultural ties were prevalent up until the late 1990s by which time publishing houses in these countries had started to develop (Owen, 2010, p. 100). This justifies the narrowing down of the subject material of the case studies to only the UK and US.

The most marked conclusion drawn from the data is the instance of UK-Only and US-Only translation and why such texts might not appear in a literary field when it can be shown that many texts when translated for one country do then appear in the form of transatlantic translations in the other. It would obviously be a cheap and relatively easy way to produce a text, because it has already been rendered in the English language. Finally, what do the case studies show in terms of different attitudes to translation in both countries? And additionally could this provide answers as to why many texts simply never make it in one literary field even though they have already been translated once for another English speaking country? These questions will be explored using textual, paratextual and metatextual analysis via the case studies for which the methodology will be now be presented.

Chapter 3: Methodology 2: A Socio-Cultural Case Study Approach

1. Introduction

After establishing the translation types the next step will be to examine more closely real examples of each type through comparative textual analysis. British and American versions of Astrid Lindgren's *Pippi Longstocking* (1950-2007) and *Madicken* (1962-1979) are chosen as examples of separate translation. In addition, Sven Nordqvist's *Findus and Pettson* will be examined as an example of separate, consecutive, translation. Themes which arise from the textual analyses of these texts will then be compared with several transatlantic translations by Lindgren: *Ronia, The Robber's Daughter [Ronja Rövardotter]*, *Emil in the Soup Tureen [Emil i Lönneberga]* and *Pippi Longstocking [Pippi Långstrump]* 2007 edition. This should elucidate the different approaches of the target cultures and measure to what degree target texts are connected to their target cultures, displaying features of a British culture or an American one.

In order to undertake the analysis the thesis will refer to, and expand upon, aspects from within the framework of "purification" introduced by Klingberg (1986) as well as other contributions to children's literature in translation within Translation Studies, such as Reiss (2002), Stolt (2006) and Shavit (2006). This examines how alteration or deletion might occur in children's books in response to challenging moral questions. In the present chapter the framework of purification is examined along the following two key areas which feature predominantly in children's literature: endangerment and death and anti-authoritarianism in children and unruly behaviour in adults.

To complement the findings of the textual analysis, and to give a wider social context to the findings, a paratextual and metatextual analysis will also be put forward in this chapter. The paratextual shows us how books are presented to the

wider world in order to influence potential buyers, readers and other patrons. This extends from the presentation of the names of contributors, to titles, prefaces, illustrations and interviews with the contributors. Metatext extends to the wider social sphere and allows analysis of the criticism of the texts i.e. reviewers may express opinions about the books which are helpful to researcher in order to situate the texts within their contemporary locations.

2. Textual Analysis of Different Target Culture Target Texts

The following section will introduce elements of Klingberg's (1986) framework of purification for the textual analysis of children's texts. It aims to expand and refine the concepts proposed by Klingberg by re-evaluating them and proposing refined categories.

2.1. Klingberg's Purification of Translated Children's Literature

In Lathey's 2010 book, *The Role of Translators in Children's Literature,* American and British versions of Kästner's *Emil und die Detektive* and de Brunhoff's *L'Histoire de Babar,* are compared. In the analysis, it is found that American translations tend to be closer in terms of tense and the rendering of slang[16] (Lathey, 2010, p. 143). This thesis will aim to decipher to what extent such departures of "closeness" are a trend in the two countries by examining how similar, or different, translations of the same source text are in Britain and the US. In order to examine the similarities or differences between the texts, it is necessary to frame the parameters within which difference will be sought. For this purpose, the framework of Klingberg's "purification" is chosen because purification is defined as the deletion or alteration of sections of an "ideological nature" (Klingberg, 1986, p. 58). Klingberg describes the aim of purification as:

[16] For a more detailed description of the comparison, see Lathey (2010) Chapter 8 which underpins the analysis with the important nature of the post First World War era and the progressive nature of American publishing in comparison with the as yet less multicultural Great Britain.

> ...to get the target text in correspondence with the set of values of its readers – or rather in correspondence with the supposed set of values of those who feel themselves responsible for the upbringing of the intended readers: parents, teachers, librarians, critics (ibid.).

Klingberg further names several different approaches to purification. Firstly, it is used as a means of avoiding frightening or upsetting children, thus scenes involving death, for example, might be deleted. Secondly, political or religious purification will see topics involving any challenge to the dominant politics of the target environment removed. Lastly, moral purification seeks to eliminate instances of an erotic or scatological nature as well as children displaying bad manners or behaving badly and adults "erring" i.e. getting drunk or being violent (ibid. pp. 59-61).

It is important to note that Klingberg himself stands against purification, it being "out of date" and "an attempt to protect the child from reality" (ibid. p. 58). However, Klingberg's viewpoint is presented in a very prescriptive and judgemental manner, for example, he states that "foreign ideological and moral views *should*...be presented in the target texts" (ibid. p. 62, my emphasis) and where a text has been selected for translation because of its literary merit, it *should* be translated in its totality and without purifications (ibid. my emphasis). Because of their prescriptive nature, Klingberg's theories have been criticised. For example, Puurtinen states, "no reference is made to the possibly different norms and conventions of the source and target systems of children's literature, which may require different levels of linguistic difficulty, for instance, depending on the general principles of what is appropriate or useful for the child" (Puurtinen, 2006, p. 60). It is therefore essential to note, at this point, that the present thesis does not intend to take a standpoint for or against the concept of purification. The framework offered by Klingberg is a valid and useful one because its format is logical and practical but it will be used as a starting point from which to build on in order to analyse whether changes of this nature have been made and how they differ in translations in the US and the UK. The next section proposes how Klingberg's concept of purification is used for the purposes of this thesis. In order to limit the

scope of the thesis, two main areas of purification are sought and these are categorised below.

2.2. Socio-cultural Purification

In Klingberg's taxonomy four approaches to purifying, deletion or alteration are offered, all of which have as their foundation a 'moral' question or problem. The four purifying approaches he identifies are: elements of the erotic; excretion; bad manners in children; and erring adults. It could be argued that all four Klingberg purifying approaches are what could be described as "taboo" topics. Taboo is described by Webster as "a prohibition; an object "taboo" or "tabooed" is an object under a prohibition; "to taboo" is to put under a prohibition" and they form thereby "a specific series of thou-shalt-nots" (Webster, 1942, pp. vii-2). Within children's literature, these "thou-shalt-nots" are promoted by adult gatekeepers as Reiss explains: "the avoidance of breaking taboos which educationally minded adults might want to uphold" (Reiss in Tabbert, 2002, p. 314). This section aims to enhance the moral elements put forward by Klingberg, but here his approaches will be grouped and re-termed 'socio-cultural' to represent those elements that go with living in a community (social) and the transmitted beliefs and behaviours that come with being part of a community (cultural). The two main catergories under examination are termed socio-cultural purification of endangerment, death, anti-authoritarian children and unruly adults. This aims to capture both aspects of how children are taught, through literature, to live and behave in a community.

2.2.1. Socio-cultural Purification: Anti-authoritarian Children and Unruly Adults

In this first category of socio-cultural purification, the display of bad manners and bad behaviour in children, adults and animals are taken into consideration. Firstly, an interesting analysis of social aspects, such as educational intentions, taboo subjects and what adults wish their children to (or not to) read, is made by Stolt (2006) who references *Lotta* (1961) by Astrid Lindgren. In one excerpt of the story, a child is encouraged to stand in manure in order to grow up faster, the American publishers changed the manure to 'a pile of withered leaves' which provoked Astrid

Lindgren herself to write to the American publishers and request it be changed back [which it was, to 'dung-heap'] (Stolt, 2006, p. 72). Stolt explains,

> ...it cannot be distinguished exactly whether it was the aesthetically refined taste of the publisher (or of the translator) which took offence, or the educational principle according to which the taste of children should be refined, or that of children who appear in the book serving as identification are only allowed to appear as exemplary children - if possible all these three together (ibid.).

This example indicates that, in this American translation, bad or questionable behaviour was to be discouraged. It also demonstrates the different agents who are at work behind each translation i.e. publishing houses. Milton and Bandia (2009) define agents in this context as "text producers, mediators who modify the text such as those who produce abstracts, editors, revisors and translators, commissioners and publishers" (Milton & Bandia, 2009, p. 1). Therefore, is it possible to identify themes in UK and US translation which might point to these agents acting in ways to 'protect' the child reader that are particular, because of the patterned nature of the instances, within set geographical and national boundaries?

Secondly, unacceptable adult traits can be subject to alteration. Klingberg terms this occurrence as the omission of "erring adults" and names two examples. Firstly, he gives an example of a Swedish translation from a Danish text where five instances of a husband's maltreatment of his wife are omitted[17] (Klingberg, 1986, p. 61). He provides a further example of this type of purification in the form of the playing down of fathers' abandonment of their families[18] (ibid.). However, violence towards women and the neglect of family are only two aspects of poor adult behaviour. Additionally, adults can be violent, generally, towards both other adults and children as demonstrated in the following example by O'Sullivan. O' Sullivan recounts Richard Wunderlich's findings on American translations of *Pinocchio*,

[17] The example is taken from Tove Ditlevsen's *Annelise – tretten år* (Annelise – thirteen years old)

[18] This example is taken from the transatlantic English translation of Maria Gripe's *Pappa Pellegrins Dotter* (Pappa Pellegrin's Daughter) 1966 London: Chatto and Windus; 1966 New York: J. Day &Co, trans. Kersti French, a Swedish-born translator.

where the translations bear little or no relation to Collodi's original in terms of the representations of bad adult behaviour. She explains that:

> ...the first American translation of 1904 by Walter S Cramp (Collodi 1904) was written to accommodate the new social order that resulted from the reorganization brought about by the industrialization of America in the late 19th Century and the new public sense of morality which had to develop to enforce that reorganization. It involved an emphasis on self-discipline, self-denial, industriousness and respect for authority. Scenes from *Pinocchio* involving violence, social criticism and any disparagement of adults in the text - especially when it involved showing children ridiculing adults in the text - were systematically removed. 'The tone of this first American translation is 'harsh, punitive and unsympathetic. Pinocchio, the child, is an annoyance' (Wunderlich, 1992, p. 202) (O'Sullivan, 2006a, p. 151).

This refers to the first American translation of 1904. However, the first English version of *Pinocchio* was translated by Mary Alice Murray and published in the UK in 1891. Interestingly, the Mary Murray translation does not appear to have been adapted in the same way as Walter Cramp's translation. It opens with a fight between Geppetto, Pinocchio's father, and Master Antonio because he calls him "polendina"(idiot), "liar" and "ass" - they fight, bite and scratch each other. Pinocchio mocks and teases his father, stealing his wig, kicking him on the nose, and running off, and when Geppetto asks people to help catch the puppet, they laugh at him (Collodi, 1891 reprinted 2006). These examples show a different attitude towards both violence and humiliation shown by adults towards adults, as well as children towards adults in British and American translations, thus the thesis will question whether this is also the case for the books under scrutiny in the case studies.

In addition to violence, adults can also be law-breaking villains in children's books, they can steal and be threatening. Furthermore, adults often swear, which is another taboo that adults try to prevent children from utilising, at least in the United Kingdom. Adults, too, can partake in social activities which some members of society might frown upon, such as smoking, drinking alcohol and taking drugs.

The thesis aims, therefore, to investigate whether these elements of bad behaviour are present in Swedish children's literature, and my intention is to identify any noticeable differences in the translations of Britain and America.

2.2.2. Socio-cultural Purification: Endangerment and Death

This second category inquires after the presence of death and danger in children's literature. The reason for exploring this next category is that research conducted by Øster (2006) has demonstrated, already, the ellipsis of death in American children's literature. Thus, it will be interesting to explore whether Britain also expunges death from its children's literature translations. Øster's research centred on H.C. Andersen's *The Little Match Girl* and has shown that the ending was changed in the 1944 American translation. In the original version, the little girl dies in poverty whereas in the 1944 US version "an elderly lady takes her in and brings her up as her own grandchild" (Øster, 2006, p. 150). The avoidance of a tragic death scene points to a desire to evade upsetting the child reader. Death, thus, becomes a taboo subject for child readers. In preliminary research into the case studies of the present thesis, it also became evident that certain aspects of danger were also omitted from American texts, where they were not in the British versions. One example is where reference to a gun is omitted from the American version of *Findus and Pettson* by Sven Nordqvist (this is covered in more detail in Chapter 4). Reference to the gun itself, to the potential of danger and the intention of danger the author wished to present, is retained in the UK version. For this reason, the thesis aims to identify whether death and danger are presented, by and large, differently between US and UK texts.

2.2.3. Macro-level Sexism in Children's Literature.

Finally, Bob Dixon, in his seminal research into children's books, *Catching them young, 1: sex, race and class in children's fiction* (1977) shows the portrayal of sexism in children's literature, particularly in British books. Girls are presented as nurturers, who ought to behave like their mothers in the kitchen: fix the tea, play with dolls, and mostly look pretty; whereas, boys are "do-ers", who come up with

plans of adventure and intrigue, who help Dad out with manly tasks (Dixon, 1977, pp. 1-41). Dixon notes also that a change in this sexist attitude begins to emerge in the 1970s, but the only examples he can find are from Scandinavia, New Zealand and the US, *not* in Britain (ibid.). This trend, one could imagine, might also be reflected in translation, especially as regards, firstly, how girls and boys are portrayed within translations and, secondly, what kinds of text are translated. Therefore, the thesis will seek to establish to what extent sexist attitudes can be observed in children's translations and whether, as Dixon found, there is any variation in UK and US translations of Swedish children's books.

In summary, within this revised framework of purification a comparison of UK and US versions of the same source text will be undertaken. Firstly, a comparison of texts produced at the same time (simultaneous) and, secondly, texts produced at different times (separate) will be made. Purification is chosen because it can project certain social and cultural ideals, ideals which aid the socialisation of the children reading them. Taboo and purified elements indicate adult ideals regarding how children should behave and foster within them the acceptable social attitudes of the time. This is a common theme and one which underpins theoretical studies of children's literature in general as "a body of literature into which the dominant social, cultural and educational norms are inscribed" (O'Sullivan, 2005, p. 13). The purification of translations will also show intervention by the producers, or agents, of this literature, where inappropriate elements within texts are removed. The examination of translations from Britain and America hopes to highlight different traditions, varying tolerance of social and cultural aspects and distinct national attitudes to the acceptability of these aspects within children's literature.

Once the textual analysis has established themes, the thesis will then look to confirm these themes via the analysis of paratext (e.g. covers, illustrations, and blurbs etc) and metatext (e.g. reviews), and this approach is described below.

3. Paratextual Analysis of Different Target Culture Texts

Paratextual elements are all the features outside the text, which are not the text itself (i.e. the main words that make up the narrative). Paratext was explored theoretically by Gérard Genette in the 1980-90s who created a taxonomy for the different elements and their potential use and meaning. Simply defined, the study of paratexts is subdivided into two areas, the peritext and the epitext which cover "the liminal devices and conventions, both within the book (*peritext)* and outside it (*epitext)*" (Genette, 1997, p. xviii). Paratextual information is said to reveal much about how the publishers wish the book to be received by its target audience. Genette explains:

> …the paratext is what enables a text to become a book and to be offered as such to its readers, and more generally, to the public…a *threshold*…that offers the world at large the possibility of either stepping inside or turning back (1997, p. 1).

In this respect, paratext can be used as a methodological tool to answer questions proposed by the theoretical framework, regarding how the texts look and what this can tell us about attitudes towards the material by publishers or audiences, for example. Furthermore, paratexts can reveal the different socio-cultural pressures that are exerted on different target cultures. As Mary Louise Wardle points out, "[f]rom a historical point of view…, paratextual elements can shed light on how texts were perceived by certain sections of the target culture". For instance, in the examples she uses, Wardle shows how author names were amended to fit an ideal within fascist Italy, whereby authors would usually be female so the names of male authors, including Lewis Carroll, were altered to adhere to the norm (Wardle, 2012, p. 32).

Many researchers within literature studies (Birke & Christ, 2013), historical research (Garritzen, 2012), Translation Studies (Shread, 2010); (Brienza, 2009); (Deane, 2011); (Tahir-Gürçaglar, 2002); (Gil-Bardají, Orero, & Rovira-Esteva, 2012), and media studies (Doherty, 2014) have used paratextual information as a way to

harvest additional information about the text, from both within the book, the peritext, and from outside it, the epitext. As Tahir-Gürçaglar explains:

> ...the researcher will come across comments, reviews, criticisms or interviews dealing with specific works (epitexts). The study of such material may offer useful clues not only about how translation was defined, but also about the conditions under which translations were produced and consumed (Tahir-Gürçaglar, 2002, pp. 58-59).

Thus in studying paratextual[19] elements a methodology is presented within which the questions proposed by the theoretical framework may be framed. For example, assumptions can begin to be made about how a text became the way it is and the impact that various agents in the process have on the product itself. It points to the real activity and the way in which the world imposes its presence, as proposed by Bourdieu (Pierre Bourdieu & Nice, 1990, p. 52). In addition, the paratext can have a dual function of informing and influencing the potential reader as Kovala explains succinctly:

> ...the different elements of the paratext...can be said to have two main functions...: to inform and to influence the reader. Or, in Genette's terms, to obtain a reading for the work, and to ensure that this reading be a good one (Genette 1987: 183). The paratext may either convey information that its writer(s) felt necessary for the reader to comprehend the work properly, or it may strive at appealing to prospective readers (Kovala, 1996, p. 135).

Where there are conscious decisions to inform, influence, create comprehension or appeal to prospective readers, there must be agents who decide upon what exactly will appear on the paratextual pages. This element will be particularly important for my case studies which examine separate translations. This is because paratextual themes may emerge, which mirror textual themes, and confirm the repetition of British or American attitudes within literature. For example, where the ellipsis of certain socially sensitive topics occurs within a text, the sensitive topic may also be

[19] Tahir-Gürçaglar refers to reviews and criticism as 'epitext', in this thesis reviews and criticism will be covered by the term 'metatext' as explained under section 3.1.3

removed from illustrations or the front cover. Such interventions, especially where they mirror omissions in a text, show that agents, other than the authors, have made conscious decisions to avoid a topic. Kovala acknowledges that these agents, or the creators of paratext, may not be, and in most cases are not, the author of the text itself, but contributors from outside the text, who are inspired by instinctive connections to their contemporaneous environment:

> ...writers of paratexts are able to rely on the knowledge and expectations of the prospective readers. Thus, the connections of paratext to context cannot properly be described by focusing on *explicit* references to spheres of knowledge or to readers and their knowledge of expectations. Instead, paratext works together with the entire universe of discourse of a certain society and a certain point in time (Kovala, 1996, p. 135).

Kovala introduces two important influences here: the spatial, which can concern a society in a certain geographical setting; and the temporal, the society at a certain point in time. In this respect, the producers of paratext understand their prospective readers in a certain society, in a specific geographical location, and at a certain point in time. It would be unusual to expect the creator of a paratext to understand the world in a global context. In this thesis, therefore, the 'universe of discourse' has a spatial element, because it covers two different nations, two societies – the UK and the US. The paratextual evidence may be able to shed light on differing marketing strategies or different intended audiences, in which case what impact does this have on the textual elements within the text?

3.1. Paratext Explored

In order to explore the potential impact of paratext, it is important to examine, in closer detail, the theory as laid out by Genette. Genette subdivided paratext into 'peritext', the elements within a book, and those outwith the book, 'epitext'. Within these subdivisions lie several further categories which are presented below, along with their relevance, as well as any potential problems which this type of material may pose to the study of translated children's literature.

3.1.1. Peritext

Peritext is segmented by Genette into several categories, under the umbrella of the publisher's peritext. The publisher's peritext is described as:

> …the whole zone of the peritext that is the direct and principal (but not exclusive) responsibility of the publisher (or perhaps, to be more abstract but also more exact, of the *publishing house*) – that is, the zone that exists merely by the fact that a book is published and possibly republished and offered to the public in one or several more or less varied presentations (ibid. p16).

He includes the items amongst the publisher's peritext as: front and back covers, their flaps and any information relayed on these: title, name of author, translator, illustration, publisher, edition, price, date, series emblem, laudatory remarks, adverts for other works (ibid. p16-37). He further elaborates that covers, are "strategically important spots" (ibid. p25) and that even the typesetting of a book can influence a reader's reception of the text: "The typesetting – the choice of typeface and its arrangement on the page – is obviously the act that shapes a text into a book…No reader can be completely indifferent to a poem's arrangement on the page…" (ibid. p34). Genette's remark defies any reader to be immune to the presentation of image and text on a page, and the creators of books are wholly cognisant of this fact. Following Genette, the next section will list the important peritextual elements which are to be examined in the thesis.

3.1.1.1. Contributor Names: Author and Translator

Genette makes reference to how the name of the author may appear on the book, he names two aspects: onymity (name shown) and anonymity (no name shown) (ibid. p39-46). In the first instance, Genette talks about how the strategic placing of the name strives to appeal to the reader on terms which the publisher has envisaged through a marketing strategy: "On the cover the name may be printed in varying sizes, depending on the author's reputation" (ibid. p38-39). The names of authors and translators can, in certain times and places, be politically sensitive and can be removed or obscured for this reason. Francesca Billiani points out that

contributor names can be subject to institutional censorship, such censorship can "officially reject a text not only because of its content but also because of the author's profile or indeed the translator's identity" (Billiani, 2008, p. 30). In addition to this, there can be publishing pressures to omit the name of the translator because of the nature of the marketplace. Ellen McRae notes that Canadian publisher, House of Anansi Press, and British publisher, Faber, decided to remove the names of translators from the covers of books to promote the prospects of marketing their books successfully (McRae, 2012, p. 70). With this in mind the present thesis will strive to uncover whether there is a different attitude to the naming of translators in the case study texts.

3.1.1.2. Titles

Alongside the author's name the title of the book is the next most important clue to the appeal of a text; these two aspects converge to make up the initial reception of the book by the reader. In addition, how a title appears and how it differs from the source text title, can also shed light on how the publisher views the intended addressee of the book. Genette states that the addressees need not necessarily include just the reading public but also those who "participate in its [the book's] dissemination and therefore its "reception"...the publisher, the publisher press attachés, the publisher's agents, booksellers, critics and gossip columnists..." (ibid.p75). The title might vary in different editions, or indeed translations, of the same source text. In research into paratexts of seventeenth-century translations of Boccaccio's, *Decameron*, Guyda Armstrong shows that titles (and title-pages) were used by English booksellers to publicise their texts to different audiences over time (Armstrong, 2007, p. 48). Title uses ranged from being as informative as possible to being instructive, with the first translation appearing to be sold purely as an entertaining read (ibid.). Therefore, the thesis will seek to address whether British and American translations use titles in differing ways. However, determining reasons for the difference could pose a methodological problem, due to a lack of access to records about the decision-making process of publishers and authors.

Hopefully, where available, some information will be located within the epitextual and, potentially, metatextual data.

3.1.1.3. Prefaces

Following the title pages in a text is usually a preface or acknowledgement segment. Genette describes prefaces as a tool "offering the reader an advance commentary on a text the reader has not yet become familiar with" (ibid. 237). The preface may take many forms, it might be written by the author as an attempt to open a wider interpretation of the text, to explain motivations, or to contextualise difficult topics. In some cases, the prefacer might not be the author in which case a viewpoint is offered that strives to influence the reader in a certain direction. Ellen McRae (2012) has analysed the content of translators' prefaces, specifically. In her research she notes that translators' prefaces contained, inter alia, the following types of information: cultural and historical background; reception of original and the author's status in the country of origin; treatment of names of people and places; introducing the author to English-speaking readers; style register and tone; essential versus literal rendering; explanation of culturally specific items; dialect/slang; limitations of translation; universality of themes; grammatical conventions; and, American versus British usage (for a full list, see McRae, 2012, pp. 72-79). Prefaces may be included with original editions or they may be added later, in either case, the prefacer tries to judge what the present reading public knows already, or may need to know, in order to interpret the text. Kovala describes this process concisely:

> ...the prefacer tries to foresee the different expectations and demands of the audience, and mediate between them and the text. This shows that paratextual strategies involve not only paratexts but also the way they interact with the text and different epitexts, including the kinds of expectations and demands referred to above (Kovala, 1996, p. 136).

Kovala further argues that such strategies are "influenced by the cultural contexts on which paratexts rely" (ibid.). In this way, prefaces can give us an insight into current cultural expectations and as to whether these differ, for example, between the UK

and US. Additionally, Lathey suggests prefaces within children's books are a space to justify, or rather explain, potential censorship of the time: "Translators and booksellers had to make sure that publications for children met the exacting standards of the purchasing parent, hence the number of translators who explicitly describe or justify censorship in prefaces" (Lathey, 2010, p. 120). Therefore, prefaces, where available, could allow a space for the producers of children's literature to shed light on any cultural difficulties presented.

In Kovala's research into Swift's *Gulliver's Travels* he notes that the prefacer:

> ...explains away the satire by referring to Swift's own bitter experiences and to his educative intention. Thus the work is forced into a mould that fits the prefacer's conception - which was widely shared at that moment - of what kind of literature is fit for children and youth to read (Kovala, 1996, p. 139).

In this respect, a preface might show us how the prefacer manages the expectations of the contemporary audience. In the case presented by Kovala, the book, *Gulliver's Travels,* has been reprinted many times since its first publication in 1726, with different prefaces for each period. It is therefore a book which is safely ingrained in its canonical status and each preface reveals much about the book and its various iterations, editions and receptions over the years[20]. However, most children's books, by simple classification within this genre, are not canonical and only few ever reach this status. This thus poses another problem for the thesis because, it seems, to 'earn' a preface, a book must be heralded within the canon. The problem presented by the data in this thesis is that the texts are not canonical and rarely have prefaces. Added to this problem is the fact that rarely is translation discussed in prefaces. McRae conducted empirical work to determine the use of prefaces in English translations as well as how often the translated nature of the book was mentioned. Using *The Encyclopaedia of Literary Translation into English* (Classe,

[20] For example, in the UK, *Gulliver's Travels* has appeared with prefaces/introductions from John Francis Waller 1867, Harold Williams 1959 Oxford: Blackwell, Marcus Cunliffe 1968 London: Signet Classics, Doreen Roberts 1992 London: Wordsworth

2000) as her data source, and covering 810 books translated into English from 29 languages, McRae uncovered that "…of those [810] books, 80 per cent had no prefaces whatsoever and 10 per cent had prefaces that did not discuss the act of translation" (McRae, 2012). Thus, prefaces within *translated children's literature* may be doubly hard to acquire. The case studies of this thesis will provide further data and elucidation on the approach of the literary sphere towards children's literature in translation, and whether Britain and America treat this genre differently.

3.1.1.4. Notes

Another useful means of communicating within the text, but outside of the story, is by using notes. Genette explains notes can be either footnotes or endnotes and the sender of notes in texts is usually the same as the one who compiles the preface: from author to publisher (or other invited expert). In terms of translation, Kovala adds that "[t]ogether with prefaces, *notes* are a means by which translators or other mediators may bring the text closer to the reader…"(Kovala, 1996, p. 125). In his research, he found the main motivation behind notes in texts seems to be "…to explain realia that the translator supposed to be unknown to the readers e.g. money or measurement units, titles and terms of address, names of places and persons, or institutions" (ibid.). Additionally, as Buendia notes, the translator's notes add not only explanatory text within the body of the text, but also "the translator's voice heard as he or she speaks directly to the reader, making the invisible translator visible to the reader whilst interrupting the text" (Buendia, 2013, p. 150). In this respect, the translator can use notes as a potential political strategy, to highlight their standpoint towards translation itself as an activity. This is especially striking within English translation, as Venuti claims that English translation is dominated by a trend to mask the fact a book is translated, by employing strategies which aim for "fluent" or "invisible" translations (2008, pp. 1-34). Therefore, where there is any narrative intervention, such as using notes would be, the translation into English will become outside the norm as it has employed a strategy which is "non-fluent", and which clearly reveals a visible translator.

Consequently, notes can be used as a study tool to explore not only the contents of the text, but also the intentions of translators to influence readers, and also to maximise their own presence as a contributor to the text as a whole. In this thesis, the case studies will explore the prevalence, or indeed absence, of notes, as well as any differences of practice between the UK and US, in order to ascertain whether notes can enhance the study of translated children's literature.

3.1.1.5. Illustrations and Cover Art

The final topic, under the umbrella of peritext, is illustration and artwork. This terrain, along with translation, was not explored by Genette in his theory because "investigating each one individually might demand as much work as was required here [for 'Paratexts']" (1997, p. 405). However, illustration cannot be avoided in this study, because illustration is a prominent feature amongst the present chosen genre, children's literature. Genette, of course, does not dismiss the contribution of translation[21] and illustration, but he does not scrutinise them. Illustration is rejected because Genette did not feel he had the "technical and iconological skill" (ibid. p406) to examine them. However, illustrations factor significantly in children's literature and can be an important way to demonstrate cultural differences, especially where a different illustrator is employed for different markets or the illustrations are amended or omitted.

Fischer (2008) gives a useful inventory of the functions of illustrations in books. In the context of children's literature in translation, the two most interesting functions that he notes are: demonstrating current artistic trends and offering information about cultural settings, such as picturing, for the reader, what traditional houses, clothes or food might look like (2008, p. 99). In this respect, the illustrations of the case studies may be able to show that some images vary because of different artistic tastes or different importance is apportioned to the visual depiction cultural settings in the British and American versions.

[21] For discussion on whether translation itself is a 'paratext' see Tahir-Gürçaglar (2002). This particular discussion lies outwith the scope of this thesis.

Differing tastes in artwork between Britain and America have already been demonstrated by Julie Watts (in Gerber 2012), who discovered in her research on intralingual translation that UK and US versions of Australian children's author, Paul Jennings, had been altered. The overseas editions of the UK and US revealed dissimilar tastes as concerns the visual paratext:

> …the covers for the overseas edition of Jennings' *Un*-series (illustrated by Keith McEwen) were deemed 'ugly' by UK booksellers and not 'attention grabbing' enough for UK readers. The American publishers chose highly 'sophisticated' images, which – it has been argued – do not reflect as accurately the fun/fantasy aspect of Jennings' books. Watts argues that once the UK publishers altered the covers so that they were more in line with the expectations of their reading public, Jennings' audience began to build (Watts, 1994, in Gerber, 2012, p. 56).

Illustrations and art work in this example highlight that the UK and US have, not only differing ideas on art to that of Australia, but also different ideas on art to each other. As Gerber further expresses:

> The alteration of cover art allows for quite an in-depth examination of any obvious marketing strategies implemented by the publishers and points to certain aspects of the text and, more specifically, of the source culture that publishers wished to explicate (ibid.).

Thus, art is important because it can relay extra information not given in the text: it reveals latent attitudes, perceptions and ideas.

A further example of intervention in illustrations is given by O'Sullivan (2005) in this interesting example from Swedish author/illustrator Pija Lindenbaum. Lindenbaum's illustration depicting a family, assembled naked in the bath, was removed from the American translation of the book *Else-Marie and Her Little Papas* (*Else-Maria och småpapporna*) (1990) (O'Sullivan, 2005, p. 86). This is one example of existing illustrations being adapted, or rather 'purified'. Another way of avoiding

even having to purify, as noted by O Sullivan, is when international co-production intervenes to prevent such illustrations even being created:

> Every change in the pictures means additional expense, so they are devised with an eye to international exploitation from the first. As a result, culture-specific features and the diversity that they entail disappear. Publishers prefer something non-provocative, unlikely to offend, and adaptable in streamlined form to the requirements of the international market, and have to bear in mind any different ideas their business partners may have of 'unacceptable' subjects and methods of presentation (ibid. 101).

International co-production thus risks illustrations being diluted to assimilate them to the contours of every possible global context. Additionally, co-production or co-prints as Oittinen (2008) refers to them, affect picture books for children in particular. Oittinen describes the process thus: "…translations into different languages are printed at the same time by an international publisher, then the books are released by the national publishers" (Oittinen, 2008, p. 14). She further examines the effect that co-production has on books, "[t]he practice of taking co-prints implies that several countries want to have the same book(s) translated and that only such books are chosen that "travel" easily from one culture and language to another" (ibid.). Yet, even within the parameters of a notional "same target language", differences in target culture norms can be shown through the altering of illustrations within global English language and culture itself. Building on the research of Susanne Koppe (1992), O'Sullivan shows that the British tend to "weed out" unacceptable images for the American market before production (ibid. p. 101). One such example is the removal of a goat's udder as she is sitting on a bed (seated upright as a person would sit) in all international illustrations of a British children's book, *A Squash and a Squeeze* (Donaldson and Scheffler 1993) (ibid. p. 86). The illustrator, Axel Scheffler, had to re-do the picture to avoid the 'offence' that, presumably, the animal's mammary glands would pose to the international market. This research, and that of Julie Watts (in Gerber 2012), suggests that a different tradition surrounding illustrations may already exist between the UK and the US. The present thesis therefore will seek to expand research on illustrations, and aim

to uncover any patterns of alteration, omission or addition of illustrations in order to find out whether certain social attitudes, as identified in the textual parts of the thesis, are also prevalent within the artwork.

This concludes the peritextual material and the following section will turn to those elements which are outside of the text itself, the so-called 'epitextual' features.

3.1.2. Epitext (Private and Public)

The epitext is defined by Genette as "...any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space" (1997, p. 344). Examples given are: interviews or any other information carried by newspapers, magazines, radio or television programmes, as well as correspondence, letters, diaries (the latter three being examples of his 'private epitext' (ibid. p. 371) and the former being an example of 'public epitext' (ibid. p. 345)). A reason for giving an interview, as opposed to inserting a preface, might be:

> ...reaching a broader public than the public of first readers, but also sending this public a message that is constitutively more ephemeral, destined to disappear when its monitory function is fulfilled, whereas a preface would stay attached to the text... (ibid. p. 344).

This is an important point because, for translators and indeed authors of children's literature, the option of a preface rarely exists. Therefore, epitextual features can offer children's literature researchers vital clues. As demonstrated in section 2.2.1, Stolt's research uncovered communication between Astrid Lindgren and the American publishers of *Lotta*, where Lindgren expresses her discomfort concerning the translation of her work (Stolt, 2006). This interaction is a form of private epitext and it can reveal an author's attitudes, and indeed the attitude of publishers, towards the process of translation.

Genette makes reference to a secondary type of epitext, the public epitext, which refers to outside information that is connected to the producers of the text. In this

thesis, however, analytical information regarding the text is explained as metatext and this will be explored in the next section.

3.1.3. Metatexts

Metatextual analysis is the gathering of information from sources which offer critique on the primary sources, usually in the form of reviews or journal articles. Metatexts are:

> …texts about the translated work, such as reviews, publishers' promotional web-pages…As they can be written by various 'actors' (translators, editors, critics, etc.), they can also provide evidence on attitudes towards translation within wider communities of literary translation and production" (F. R. Jones, 2008, p. 154).

For example, reviews and journal articles can show contemporary opinions of the translator themselves, as Sharon Deane (2011) has shown. In her research, it is demonstrated that translators can accrue symbolic capital, in the Bourdieusian sense, or prestige, through the positive outcomes of reviews and the kudos given by other artists (Deane, 2011, p. 250). Therefore, gathering information from metatextual sources can reveal the specific British or American attitudes towards a translation. From examination of metatextual elements, the thesis aims to establish how the texts, authors and translators were received in each target culture, and how British texts were received in the US and vice versa. The aim will be to use metatexts to establish national opinions and to decipher if texts are received better at home than abroad. The hypothesis here is that texts are subjected to extra scrutiny and critical judgement on the basis of their creation in a different target culture, as the example regarding Linda Coverdale showed above.

Metatextual analysis, it is hoped, will also serve to illuminate possible answers to the theoretical research questions within the present thesis. It is hoped that by examining and understanding each text in its real situation, via the opinions and attitudes shared in reviews and journal articles, we may be able to see patterns of activity which are specific to either the UK or the US.

4. Conclusion

The thesis aims to use three different approaches to comparative analysis, namely through examination of textual, paratextual and metatextual information. The comparison of each countries' texts on each of these levels hopes to bring to the forefront discernible differences, particularly in national approaches to censorship and how the UK and US might differ in what appears to be acceptable within children's literature.

Peritextual information may reveal how the publishers aimed to attract buyers; target certain age groups; and explain censorship or abridgement. Epitextual material should bring to the fore the reactions and opinions of contributors such as the author, translator and editor. Metatextual evidence should point towards how texts are received in their respective target cultures and highlight any prejudicial attitudes towards primary target texts which are received in secondary target cultures (i.e. an American translation published in the UK). The result of these three methodologies will be the presentation of prevalent and consistent patterns throughout translations of the UK and the US. The demonstration of such patterns will then lead to insights regarding the impact of target cultures on target texts in the context of the three translation types: simultaneous, separate, and transatlantic. The ultimate aim of the thesis is to uncover the advantages and disadvantages of each type, whilst at the same time observing the concept of target culture within Translation Studies. In the next section these three approaches to comparative analysis begin via the first case study of Sven Nordqvist's story of an old man and his cat the *Findus and Pettson* series.

Chapter 4: Separate Translation – Case Study of Nordqvist's *Findus and Pettson*

1. Introduction

This case study investigates the differences and similarities which appear in separate translations in order to ascertain whether a target culture can be seen to influence the way purification is applied in children's literature in the UK and US. The case study focuses on Sven Nordqvist's *Findus and Pettson* series, which are illustrated books about an old farmer, Pettson, and his cheeky and headstrong cat, Findus. As explained in Chapter 2, separate translations are those translations which are published subsequent to a previous translation of the same target language but for a different target society. This can be after a short or a significant period of time. These translations can be categorised under Pym's "passive retranslations", which are "retranslations…separated by synchronic boundaries (geopolitical or dialectological), where there is likely to be little rivalry between different versions and knowledge of one version does not conflict with knowledge of another" (Pym, 1998, p. 82). As well as ascertaining any difference in levels of purification, this chapter also seeks to examine the validity of Pym's view that synchronic boundaries give the automatic assumption that these translations "do not pose rivalry". The first research question aims to identify whether any differences of a textual, paratextual and metatextual nature are apparent between the US and UK versions by comparing the text, illustrations and review materials of each translation. The second research question explores to what extent subsequent translations can be seen to 'rival', or show any awareness of, their predecessors.

Both questions aim to ascertain how different British and American translations are, how each respective literary sphere treats the translations, and how translations might need to fit into and operate within separate translation communities. The ultimate aim establish whether it would be helpful to refine the term 'target culture' within Translation Studies. The chapter begins with the textual comparative

analysis which looks in detail at the two main areas of socio-cultural purification which are endangerment and death and anti-authoritarianism.

2. Textual Comparative Analysis

The purpose of this section is to compare the textual elements of the books as defined in the methodology. Firstly, an overview of all Nordqvist's works within the Findus and Pettson series will be presented. Secondly, the textual elements are recounted thematically using the components as laid out in the methodology. The following aspects are discussed: endangerment and death, anti-authoritarian children and unruly adults. In Chapter 7 the findings of the present chapter are revisited, together with the findings of the case studies of Chapters 5 and 6, and reframed within the theoretical framework of Bourdieu. The purpose of this structure is to present the findings of all three case studies in one coherent base in order to strengthen the overall argument and avoid repetition throughout the case study chapters.

2.1. Data – Overview of Nordqvist's Books

The texts under scrutiny are all the Nordqvist *Findus and Pettson* texts which have been translated into British and American English. A complete list of titles is shown in Table 6: not all of the series have been translated into both US and UK English, some are US or UK only and several have not been translated into English.

Table 5 – List of Pettson and Findus Books by Sven Nordqvist

No.	Author	Title	Yr	Translator	Place and Publisher	Country	Trans. Type
1	NORDQVIST, S.	*Pannkakstårtan*	1984	n/a	Bromma: Opal	Sweden	Source Text
2	NORDQVIST, S.	*Pancake Pie*	1985	Not credited	New York: William Morrow and Company	US	Separate
3	NORDQVIST, S.	*Pancakes for Findus*	2007	Julia Marshall and Penelope Todd, edited by Nathan Large	Stroud: Hawthorn Press	UK	Separate

4	NORDQVIST, S.	*Rävjakten*	1986	n/a	Bromma: Opal	Sweden	Source Text
5	NORDQVIST, S.	*The Fox Hunt*	1988	Not credited	New York: William Morrow and Company	US	Separate
6	NORDQVIST, S.	*Findus and the Fox*	2009	Julia Marshall	Stroud: Hawthorn Press	UK	Separate
7	NORDQVIST, S.	*Stackars Pettson*	1987		Bromma: Opal	Sweden	Source Text
8	NORDQVIST, S.	*Festus and Mercury: Wishing to Go Fishing*	1991	Not credited	Minneapolis : Carolrhoda	US	US-Only
9	NORDQVIST, S.	*Pettson får julbesök*	1988	n/a	Bromma: Opal	Sweden	Source Text
10	NORDQVIST, S.	*Merry Christmas, Festus and Mercury*	1989	n/a	Minneapolis: Carolrhoda	US	Separate
11	NORDQVIST, S.	*Findus at Christmas*	2011	Nathan Large	Stroud: Hawthorn Press	UK	Separate
12	NORDQVIST, S.	*Kackel i grönsakslandet*	1990		Bromma: Opal	Sweden	Source Text
13	NORDQVIST, S.	*Festus and Mercury: Ruckus in the Garden*	1991	Not credited	Minneapolis : Carolrhoda	US	US-Only
14	NORDQVIST, S.	*Pettson tältar*	1992	n/a	Bromma: Opal	Sweden	Source Text
15	NORDQVIST, S.	*Festus and Mercury Go Camping*	1993	Not credited	Minneapolis: Carolrhoda Books, Inc.	US	Separate
16	NORDQVIST, S.	*Findus Goes Camping*	2010	Nathan Large	Stroud: Hawthorn Press	UK	Separate
17	NORDQVIST, S.	*Tomtemaskinen*	1994		Bromma: Opal	Sweden	Source Text
18	NORDQVIST, S.	*Tuppens minut*	1996		Bromma: Opal	Sweden	Source Text
19	NORDQVIST, S.	*När Findus var liten och försvann*	2001		Bromma: Opal	Sweden	Source Text
20	NORDQVIST, S.	*When Findus was Little and Disappeared*	2008	Not yet known	Stroud: Hawthorn Press	UK	UK-Only
22	NORDQVIST, S.	*Findus flyttar ut*	2012		Bromma: Opal	Sweden	Source Text
22	NORDQVIST, S	*Findus Moves*	2012	Nathan Large	Stroud: Hawthorn	UK	UK-Only

The examples for the case study are taken from the texts highlighted in red above. These texts are used as they were the only texts available in both British and American English translation. There exists another set of translations, not covered in this list, which were translations by the Swedish publisher, Opal. These translations are available only in Sweden and have not entered the UK or US markets, for which reason they are not covered in the case study.

In order to select examples, all the books by Nordqvist above were read. However, only four have been translated into both US and UK English, and these texts are: *Rävjakten, The Fox Hunt, Findus and the Fox*; *Pettson får julbesök, Merry Christmas Festus and Mercury, Findus at Christmas*; *Pettson tältar, Festus and Mercury Go Camping, Findus Goes Camping*, and *Pannkakstårtan*, *Pancake Pie and Pancakes for Findus.* Although, the latter book does have a separate translation, little difference within the methodological parameters was discovered and therefore this particular text does not feature heavily in the study. The textual analysis of the above three texts begins below with socio-cultural purification concerning endangerment in children's fiction.

2.2. Socio-cultural Purification: Endangerment and Death

The purpose of this section is to present a sequence of examples demonstrating differing attitudes towards potentially dangerous situations and objects in children's literature. The aim is to demonstrate that British and American translations show patterns of behaviour in how their translations of children's books deal with dangerous elements.

The following example is taken from a scene in *Rävjakten* (The Fox Hunt), in which the next door farmer, Gustavsson (called Hiram in the American text), has come to warn Pettson about the presence of a fox and the menace it poses to their hens. In

the illustration, Gustavsson stands with an aggressive looking hound and a rifle over his shoulder. The text reveals that Gustavsson's intention is to shoot the fox. However, the American scene is somewhat reduced, with less emphasis on the gun:

Example 1 - Guns

1) *Rävjakten,* 1986, Bromma: Opal, p2, Swedish version:

> Men en dag kom grannen Gustavsson med sin hund i band och geväret på axeln. Han såg rätt bister ut.
> - Hej du, Pettson, sa han. Har du också haft påhälsning av räven?
> - Nä, här har inte varit någon räv. Inte vad jag har märkt, sa Pettson.
> - Det hade du nog märkt om du hade haft, muttrade Gustavsson. Han är en hönstjuv. Han har varit hos mig i natt och tagit en höna. Men det ska han inte göra om. Nästa gång jag får syn på honom så skjuter jag honom. Du borde ta fram bössen du med, Pettson.

> [But one day the neighbour, Gustavsson, came with his dog on a lead and a rifle on his shoulder. He looked particularly surly.
> "Hello there, Pettson," he said. "Have you also had a visit from the fox?"
> "No, there's been no fox here. Not that I've noticed," said Pettson.
> "You'd have noticed right enough if there had been," mumbled Gustavsson. "He's a hen-thief. He was at mine last night and stole a hen. But he won't be doing that again. Next time I catch sight of him, I'm going to shoot him. You should get out your gun too, Pettson." (My translation.)]

2) *The Fox Hunt,* 1988, New York: William Morrow and Company, p11, US version:

> But one day their neighbour Hiram dropped by, Mercury took one look at Hiram's hound and bounded right up onto Festus's hat. "Have you met up with the fox yet, Festus?" Hiram asked.
> "Not that I've noticed," said Festus.
> "You'd notice if he raided your hen house, all right. He stole one of my birds last night. But he won't get another chance if I can help it. Get your gun, Festus..."

3) *Findus and The Fox,* 2009, Stroud: Hawthorn Press, p11, UK version:

> One day, their neighbour Gustavsson arrived with his dog on a lead and a shotgun on his shoulder. His face was grim.
> "Hello Pettson," he said. "Have you had a visit from the fox?"
> "No, not that I've noticed," said Pettson.
> "I think you'd have noticed if you had," Gustavsson growled. "He stole one of my hens last night but he won't be doing it again. Next time I see him, I'll shoot him. You should get your gun out too, Pettson..."

In this scene the US edition removes the aggression of the farmer, Gustavsson. The suggestion of using the gun to shoot the fox is not present. This is not the case in the Swedish and UK versions where Gustavsson is angry and is actively seeking fatal revenge on the fox for killing his hen by shooting it. The illustration depicts an irate man and an angry dog[22] and the text substantiates the image. One explanation for this difference could be related to a taboo regarding political values. In Sweden and the UK owning guns is regulated and owners of guns must demonstrate they have a particular use for them (such as hunting or farming). In the UK farmers own guns to control vermin, thus it is unlikely that any wider discussion will be initiated by this scene. However, this has been removed from the US version even though US residents have a constitutional right to own and carry a gun. There is certainly a different political agenda concerning guns in the two countries and in the US the topic is sensitive. The removal could be interpreted as an enforcement of a cultural message. Guns are a constitutional right but they are not appropriate material for children's literature because they should not to be seen as toys. Interestingly, in a book review of *The Fox Hunt* by the US journal, *School Library Journal,* the second sentence of the review clearly intimates that Hiram (Gustavsson) is "toting a gun" (Rogers, 1989, p. 168). This is in contrast to the US text itself, which cut this reference. The picture shows that Hiram is carrying a gun and the review, which is aimed at adults, picks up on this. However, the text for children cuts away the text where Hiram is said to be carrying a gun. Guns are not as feared in children's literature in the UK or Sweden because, as an ordinary citizen, you are very unlikely to come across one. But the message that the story aims to approach is that violence exhibited by people is never going to change the behaviour of wild foxes. The story aims to encourage harmony between people and nature; entreating us to live with foxes, but protect livestock by trying to outwit the wild creatures that threaten us.

[22] See Illustration 3.

In a second example all reference to a home-made weapon is omitted by the US version. In the story, Pettson works on a home-made bow-and-arrow fishing rod that can cast the line much further than a conventional rod. The bow-and-arrow rod, mentioned on pages 4, 9 and 10 in the British and Swedish versions, is eventually mentioned by the US text on page 10 but no direct reference is ever made to the fact that Pettson has created it.

Example 2 – Invented Weapon

1) *Pettson tältar*, 1992, Bromma: Opal, p10, Swedish version:

> Det var en fiskebåge som Pettson hade uppfunnit. Nere vid sjön förklarade han för Findus hur den fungerade.
>
> [It was a fishing-bow that Pettson had invented. Down by the lake, he explained to Findus how it worked. (My translation.)]

2) *Festus and Mercury Go Camping*, 1993, Minneapolis: Carolrhoda Books, Inc, p10:

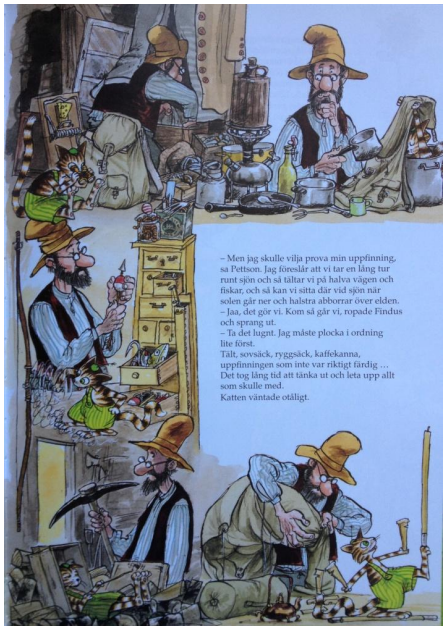
> There Festus showed Mercury his new bow-and-arrow fishing pole.

3) *Findus Goes Camping*, 2010, Stroud: Hawthorn Press, p10:

> Pettson had invented a fishing bow. Down by the lake he explained to Findus how it worked.

Reference to Pettson having invented his own home-made bow-and-arrow fishing rod is omitted from the US edition. The illustrations depict Pettson in the midst of his creation and his invention on page 4:

Illustration 1 – Pettson's Invention



The invention itself is central to the story as it enables Pettson to cast the line so far into the lake as to catch a gargantuan pike which then terrorises Findus' dreams later that night, and adds to the amusing denouement.

In the above two examples we see that objects which are dangerous to children are omitted on both occasions by the American version but not in the British versions. Further case studies will seek to extend the representativeness of this and examine whether American texts are altruistic in their approach and seek to sanitise children's books of all danger.

Further to the idea of removing danger, this case study seeks to address whether the same is true of death in children's literature. In the research undertaken by Anette Øster (Øster, 2006), mentioned in Chapter 2, the US translation of *The Little Match Girl* shows how death is removed completely from the American edition of the book, which changes the conclusion of the story. The question posed here is whether the removal of death is a pattern in American translations. In these two excerpts, both from *Rävjakten* (The Fox Hunt), Pettson advises Findus the cat on two issues concerning the inherent danger of fireworks.

The pair concoct a plan to scare away a fox that is killing the local farmers' hens. The plan involves creating an explosive mechanical hen, designed to frighten, but not kill, the fox. On two occasions reference to the danger of explosives is omitted entirely from the US edition. The UK keeps it, in line with the Swedish, using Pettson as a vehicle to warn readers of the danger of explosives. He implores the cat to be cautious to which the cat replies flippantly. However, after a little reflection, the cat always chooses to follow his elder's advice:

Example 3 – Exploding Hen

1) *Rävjakten,* 1986, Bromma: Opal, p8, Swedish version:

> - Den är fin, sa Findus.
> - Jojo, sa Pettson stolt.
> ...
> -Men du kanske har rätt. Vi kan ju alltid lägga ut lite smällare också, ifall han har svårt för att fatta. Det är bäst att du kommer med, så inte hönan exploderar för dig.
> - Sss, jag är väl ingen räv heller, sa Findus, men han följde med i alla fall.

> ["It's nice," said Findus.
> "Mmm yes," said Pettson, proudly.
> "But you might be right. We can always lay out a few fireworks too, in case he finds it hard to understand. It's best you come with me, so that the hen doesn't explode on you."
> "Ach, I'm no fox," said Findus, but he went along anyway. (My translation.)]

2) *The Fox Hunt,* 1988, New York: William Morrow and Company, p8, US version:

> "Looks great," said Mercury when they stood the exploding hen in the yard. "But will it really do the trick? Why don't we make a few big bangs to be absolutely sure we scare that fox?"
> "You may be right," Festus said. "Let's shoot off some fireworks."

3) *Findus and The Fox,* 2009, Stroud: Hawthorn Press, p8, UK version:

> "It's fine," said Findus.
> "Ah well," said Pettson.
> ...
> "Maybe you're right. We could add a few crackers, in case he doesn't absolutely get it. Best you come with me, so the hen doesn't explode on you."
> "Sss, I'm not a fox," said Findus, but he went along anyway.

What is missing from the US text is that the explosive hen is also dangerous to Findus and when warned of danger, Findus initially rejects the warning. Later, though, he agrees to keep his distance and shows he listens to his owner. A similar instance occurs in the following scene:

Example 4 – Exploding Hen

1) *Rävjakten,* 1986, Bromma: Opal, p11, Swedish version:

> - Nu ska vi bygga en linbana. Det är bäst du följer med Findus, så det inte börjar smälla i baken på dig.
> - Sss, sicket snack, sa Findus, men han följde med i alla fall.
>
> ["Now we'll build a zip wire. It's best you come with me, Findus, so that it doesn't explode on your bum."
> "Puh, what talk!" said Findus, but he went along anyway. (My translation.)]

2) *The Fox Hunt,* 1988, New York: William Morrow and Company, p11, US version:

> Then he led Mercury back to the toolshed.

3) *Findus and The Fox,* 2009, Stroud: Hawthorn Press, p11, UK version:

> "We'll build a pulley. Best you come with me, Findus, so you don't get crackers in your tail."
> "Sss, that's silly talk," said Findus, but he went along anyway.

In this scene the US cuts the advice given by the farmer, who is reiterating the fact that the explosives in the mechanical hen are dangerous to the cat too. The natural danger of the explosives is conveyed both by the Swedish and British texts, the US cuts away the entire text, referring only to the next stage of the narrative. The British version does tone down the language of the Swedish – the change from 'bum' to 'tail' probably reflects a British norm of prudishness. The ellipsis of the US edition shows a norm which rejects not only the existence of the bad language (which will be discussed further below under section 2.3), but also any danger in the plan which could cause harm to the cat.

Although the outcome of the story is not affected, the educational message that fireworks are dangerous is removed. Also the message regarding the attitude of the cat is expunged: even if you act tough, you should follow the advice given to you. The pedagogical message of these two examples is that adults can offer advice in dangerous situations, which the child instantly wants to appear to reject, but ultimately the child realises the importance of the warnings and reaches the same conclusion independently. Seemingly, in the US version, it is better not to show that the cat ever questions the advice to leave the dangerous situation. There is a clever pedagogical message in this section within the Swedish and British versions, which shows that children can think for themselves, after acknowledging and absorbing the advice of the more experienced adult. In the next section further child rebellion is show as well as the bad behaviour of adults too.

2.3. Socio-cultural Purification: Anti-Authoritarian Children and Unruly Adults

Building upon the attitude of children towards adults, in this section the topic of bad manners and bad behaviour of characters is explored. This aims to examine whether there is any consistency to the claim made by Stolt that American publishers tend to be stricter when the subject is social behaviour and, in particular, where expectations about how to educate a child on how to behave are prevalent (Stolt, 2006). The section seeks to show if there is a variation in how the bad behaviour of characters is depicted. The following themes within this category have been established: disrespect for elders; swearing; anger; and alcohol.

In this first scene, Findus the cat decides to help with the cleaning. He uses a lot of water so that he can surf on the scrubbing brush. Inevitably, this causes a lot of mess and leaves a very wet surface which Pettson wants the cat to dry up. The cat is tired after the surf-scrubbing session and does not want to dry up – even though, initially, he promised to do so. The cat displays selfish behaviour; he wants to participate in the fun but not be involved in the tidying. Pettson insists the cat

completes the task and dries up, because he himself cannot due to injuring his foot in a sledging accident, a statement to which the following cheeky response is given:

Example 5 – Disrespect for Elders

1) *Pettson får julbesök,* Bromma: Opal 1988, p7, Swedish version:

> -...Den här gången måste du torka upp efter dig också, för det kan inte jag med den här foten.
> - Du kan väl ligga på knä. Jag är ju så trött. Jag är ju bara en liten katt, ynkade sig Findus.
>
> ["...This time you will have to dry up after yourself too, because I can't with this foot."
> "You can do it on your knees. I'm just so very tired. I'm just a little cat," groaned Findus. (My translation.)]

2) *Merry Christmas, Festus and Mercury,* 1989, Minneapolis: Carolrhoda Books, p7, US version:

> "You have to clean up after yourself this time, because I can't do it with this foot."
> "But I'm so tired. After all, I'm just a tiny little cat," Mercury said pitifully.

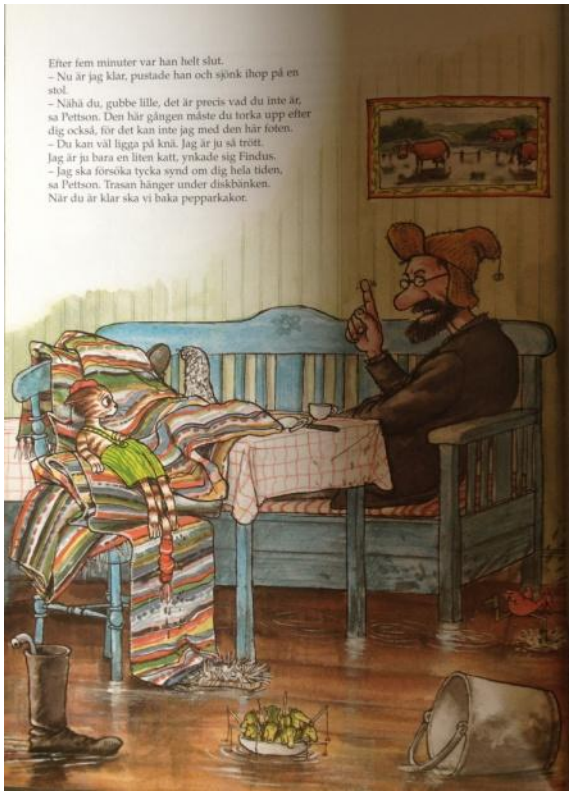
3) *Findus at Christmas,* Stroud: Hawthorn Press, p7, UK version:

> "This time you have to dry up after yourself as well. I can't with this foot."
> "Do it on your knees or something. I'm so tired. I'm only a little cat, after all," Findus complained.

All three versions convey a sense that the cat is tired and complaining, but the American version lacks the cat's complacent and compassionless attitude towards his owner. When Pettson insists, the Swedish and UK versions show the cat challenges his owner: the cat goads Pettson that he can still get on his knees and dry up even if his foot is sore. The US version omits the flippant response of the cat, making the cat seem more respectful towards his elder or superior. The UK version retains cheekiness, presumably as there is a lesson to be learnt: one can show children what bad manners are, how to see them in others and also crucially, to show that they do not help you reach your desired goal. The illustration of the

scene also shows a stern Pettson forcing a grumpy looking Findus to get on and complete the task:

Illustration 2 – Drying-up



In the next set of examples we see again moderation of the cat's behaviour, especially in terms of respect towards adults. In the first example, the neighbours call on Pettson to deliver Christmas food as he has been unable to shop, due to his sledging accident. Findus has become restless because he wants to play. The adults are gathered in the kitchen eating and drinking and talking, which annoys Findus because he does not get all the attention.

Example 6 – Disrespect for Elders

1) *Pettson får julbesök,* 1988, Bromma: Opal, p17, Swedish version:

> Findus tyckte att de flesta gamlingar pratar för mycket och leker för lite. Han var tvungen att göra sina bästa konster för att de överhuvudtaget skulle titta på honom.

> [Findus thought that most of the old people talked too much and played too little. He was forced to do his best tricks in order to get them to even look at him. (My translation.)]

2) *Merry Christmas, Festus and Mercury,* 1989, Minneapolis: CarolrhodaBooks, p17, US version:

> Mercury was forced to perform all his best tricks just to make them notice him at all.

3) *Findus at Christmas,* Stroud: Hawthorn Press, p17, UK version:

> Findus thought the grown-ups talked too much and didn't play enough. He had to do his very best tricks just to get them to look his way for a moment.

Findus' critical remark about the way the adults are behaving is removed from the US text. Omitting the opinion of Findus makes it seem as if he is just a little restless as opposed to actively criticising tedious adults. Perhaps it was feared that this scene could be interpreted as encouraging children to assess and question the behaviour of adults in line with their own playful needs and therefore showing a lack of due respect towards the adults in the situation. The Swedish and UK versions, however, allow the animal (or child) to be who they are at this moment in their life. It is an honest report of how children view situations.

In this next example the cat is not only critical towards adults but directly expresses his dislike of the neighbouring farmer, Gustavsson. Compare the following sentences:

Example 7 – Disrespect for Elders

1) *Pettson tältar*, 1992, Bromma: Opal, p19, Swedish version:

> Det var grannen Gustavsson. Findus höll tyst. Han tyckte inte om Gustavsson.

> [It was the neighbour, Gustavsson. Findus kept quiet. He did not like Gustavsson. (My translation.)]

2) *Festus and Mercury Go Camping*, 1993, Minneapolis: CarolIrhoda Books, p19, US version:

> It was just their neighbor, Gustavsson.

3) *Findus Goes Camping*, 2010, Stroud: Hawthorn Press, p19, UK version:

> It was Gustavsson, the neighbour. Findus kept quiet. He didn't like Gustavsson.

Findus is silent while the neighbour is there because he does not like him. The cat's opinion about the neighbour is cut entirely from the US version, whilst it remains in the UK version. The cat's opinion could be interpreted as a lack of respect towards the adult by the cat (the child) in the situation. Omitting his opinion could indicate that such a view by a child is not appropriate in American children's literature, because children should show deference towards adults. The UK version remains close to the original by rejecting deference towards Gustavsson. Gustavsson is an unpleasant character and one gets the feeling we are not meant to like him as readers. This is in line with Findus' feelings but for some reason the US publisher cut the cat's means to express openly his opinion about the neighbour. It is interesting at this juncture to examine an element of paratextual evidence concerning another similar incident which occurs in *The Fox Hunt*.

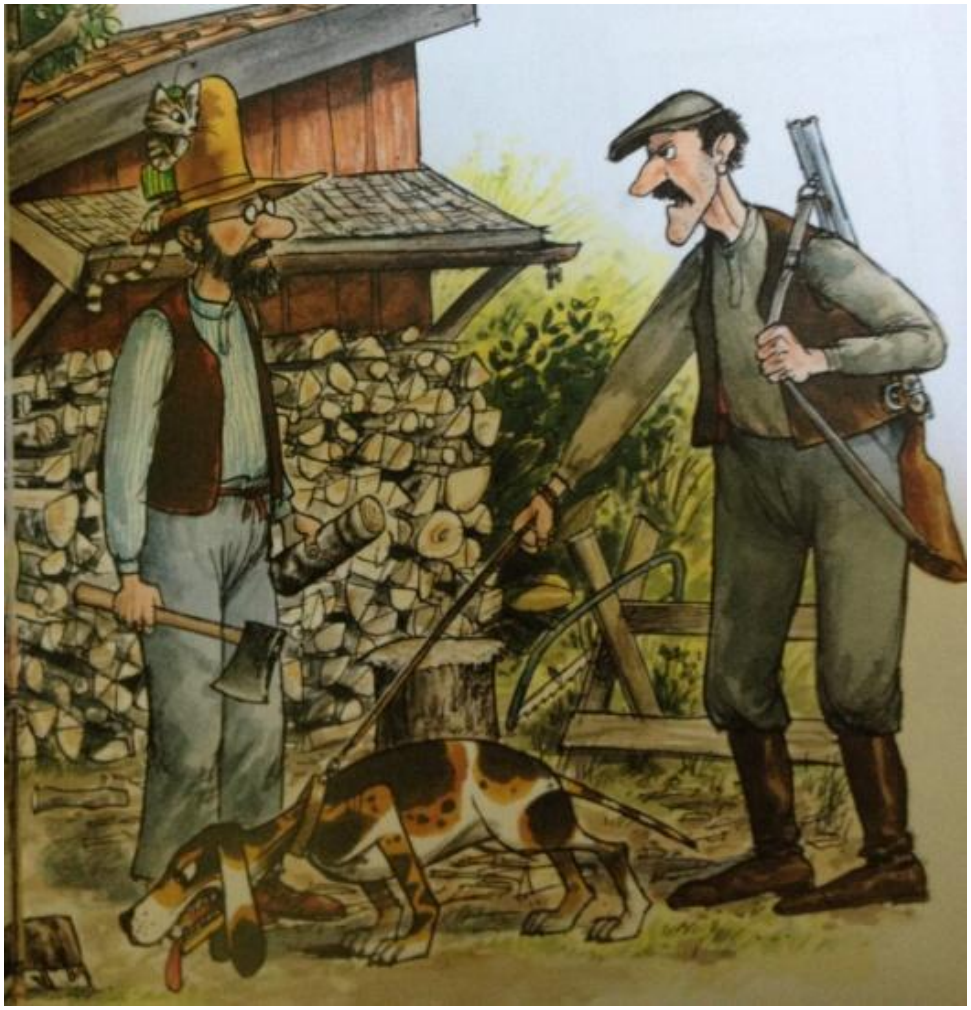
Both the UK and US editions mirror the illustrations of the Swedish original and illustrations are not altered in any way in the books. As the US text is shorter the appearance of the text within the illustrations is somewhat prettier and less cramped in places. However, this is at the loss of several important lines.

The one difference of note is the addition of some text in the American version of *The Fox Hunt.* In example 1 above the American text altered the existence of a gun in the text. The illustration, however, has the gun present. Not only is this fact interesting but the American version also adds a sentence about the cat hopping onto Pettson/Festus' hat implying that the cat is afraid of Gustavsson's dog:

> …Mercury took one look at Hiram's hound and bounded right up onto Festus' hat.

This sentence does not exist in the Swedish text. Moreover, when we examine the accompanying illustration, a different picture is painted. The text which accompanies the illustration below indicates, once more, Findus' dislike for Gustavsson:

Illustration 3 – Findus climbs on Pettson's hat



In the illustration the cat is looking directly at Gustavsson, not at the dog. Findus is on Pettson's hat and is now at eye level with Gustavsson. The dog, as seen above, is on the ground sniffing out some mice, who are escaping under a log, and the body language of the cat (hiding behind the crown of the hat) is directed at Gustavsson at this point. The addition of the American text serves to reinforce a stereotype of

dog/cat relationships when, in actual fact, the cat is demonstrating his distrust and fear of another adult. It is also clear in the stories that Findus dislikes Gustavsson and any reference to this dislike is routinely removed from the US editions.

The examples above appear to show that the US versions take away any instances of bad behaviour in children. It could be argued, therefore, that this is consistent with the "educational function" as described by Stolt (2006) whereby American children should be "refined" and "exemplary" in their behaviour. The next examples analyse if the same pattern appears for adults also.

In this first example from *Pettson får julbesök*, Pettson slips while out felling a Christmas tree. He falls onto his sledge which slides him uncontrollably down the hill, much to his despair. In his distress he swears, and the cat, Findus, observes this disapprovingly, before then reprimanding his master:

Example 8 - Swearing

1) *Pettson får julbesök,* Bromma: Opal 1988, p4, Swedish version:

> Han svor och gnällde om vartannat, så katten visste inte vad han skulle göra.
> - Du får inte svära dan före julafton, var allt han kom på att säga.
>
> [He swore and grumbled in no particular order, and the cat just didn't know what he should do.
> "You shouldn't swear on the day before Christmas Eve," was all he could think of to say. (My translation.)]

2) *Merry Christmas, Festus and Mercury,* 1989, Minneapolis: Carolrhoda Books, p4, US version:

> He moaned and groaned as he struggled to his feet…Mercury stopped laughing and tried to think of something helpful to say, but he couldn't.

3) *Findus at Christmas,* Stroud: Hawthorn Press, p4, UK version:

> He whimpered and wailed and said a whole lot of words you're not meant to. The cat was dumbfounded.

> "You mustn't swear the day before Christmas Eve," was all he could think of saying.

In the original Swedish and in the UK versions, the cat's disapproval of the swearing shows a reversal of the traditional adult-to-child instruction role. Usually the adult would tell off a child if heard using profane language. However, the role reversal here concludes the humorous episode. The message that one should not swear is kept as, presumably, it is a lesson we want our children to hear early on. The US version denies this instruction of the social codes of swearing. The denial could be an indicator of a wider social norm in US culture regarding the acceptance of swearing in society and especially in children's literature, which will be explored further in following case studies and analysed together with other results in Chapter 7.

In another example, taken from *Pettson får julbesök* (Pettson receives a Christmas Visit), Pettson, the farmer, suffers still with the leg he hurt in a sledging accident, and as a consequence, he is not able to shop for food in time for Christmas. On hearing that there will be no Christmas food tomorrow, Findus, the cat, becomes very agitated and laments that this special time will not be like other Christmases. The cat is depicted, through a thought sequence, criticising the situation: he thinks it will be "the worst Christmas ever" and the following translations show how the UK and US differ in terms of bad language:

Example 9 - Swearing

1) *Pettson får julbesök,* Bromma: Opal 1988, p11, Swedish version:

> Det var den sämsta dan-före-julafton jag har varit med om, tänkte han. Värre än en vanlig sketen tisdag. Men julklapp ska han få i alla fall, gubben!
>
> [This was the worst day-before-Christmas Eve I've had, he thought. Even worse than a regular shitty Tuesday. But the old man will get a present in any case! (My translation).]

2) *Merry Christmas, Festus and Mercury,* 1989, Minneapolis: Carolrhoda Books, p11 US version:

> It might have been a lousy day-before-Christmas Eve, thought the cat, but at least the old man will get a present.

3) *Findus at Christmas,* Stroud: Hawthorn Press, p11, UK version:

> Was this really the day before Christmas Eve? It was the worst ever day-before-day, he thought. Worse even than a boring rotten Tuesday. But he'll get his Christmas present, no matter what!

The Swedish and UK versions are stronger than the US in their criticism of the poor prospect of a disappointing Christmas Eve. Both the UK and the US employ purification in this excerpt to deal with the word "shitty" or "crappy", which is not really considered to be a particulary strong word in Swedish. Nonetheless, the word does mean "shitty" and thus shows that a lower level of tolerance for this particular type of swearing exists in both the UK and US. The US translation deals with this challenge by cutting the sentence entirely so that the cat cannot disparage events any more than the word "lousy". Since the US version cuts the entire sentence, it is hard to postulate whether the ellipsis is linked to the cat's religious lambasting or whether it is the cursing that is censored. Although the UK also substitutes the swear word itself, the cat's displeasure concerning the quality of the upcoming religious day is retained. This excerpt shows both the tension of blaspheming a religious festival and swearing itself.

In the following example from *Pettson tältar (Pettson Camping)* anger is subject to omission in the American version of the book. Adults, it seems, may tease one another as long as it does not get too heated. In this part of the book the neighbour, Gustavsson, finds that Pettson has been camping alone in his garden. Pettson is a little embarrassed about this because it was actually Findus' idea to camp but the cat became scared of the dark so the pair swapped places and the cat slept inside, leaving Pettson camping alone in the back garden.

Example 10- Anger

1) *Pettson tältar*, 1992, Bromma: Opal, p21, Swedish version:

> Gustavsson flinade på ett sånt sätt att Pettson förstod att innan dagen var slut skulle hela trakten veta om att tokige Pettson var ute på campingsemester i sin egen trädgård.
> Då blev Pettson arg.
>
> [Gustavsson smirked in such a way that Pettson understood that, as soon as the day was over, the whole village would know about crazy Pettson who was out on a camping holiday in his own garden.
> And so Pettson became angry. (My translation.)]

2) *Festus and Mercury Go Camping*, 1993, Minneapolis: CarolrhodaBooks, p21, US version:

> Gustavsson grinned, and Festus knew that before the day was over, everyone would have heard about "crazy Festus," who went on a camping trip in his own yard.

3) *Findus Goes Camping*, 2010, Stroud: Hawthorn Press, p21, UK version:

> The smirk on Gustavsson's face told Pettson that the whole neighbourhood would soon know about silly old Pettson camping in his own garden.
> Then Pettson lost his temper.

Any anger shown by Pettson towards the neighbour is cut in the US version. Teasing is tolerated but anger in children's literature is not.

In conclusion, the bad manners and bad behaviour along several themes are are cut from the US versions, whereas the UK either retains the sections in their entirety or tones down the language if it is too strong, e.g. the words "shitty" and "bum". In this case study, the US edition seems not to engage at all with difficult passages where bad language and behaviour in animals and people is shown. There is a distinct divergence between the British and American texts in terms of what gets translated. This evidence would support the claim made by Stolt that children should be refined and those children which appear in American books should be exemplary (Stolt, 2006, p. 72). Although Stolt refers to one publisher only, this case

study reflects on two separate children's publishers from the US and each would support the claim. As concerns the behaviour of adults, the evidence in this section would support the research conducted by Wunderlich in O'Sullivan on *Pinocchio* where moral transgressions and inappropriate adult behaviour were cut in US editions of *Pinocchio* (see O'Sullivan, 2006a, p. 151).

A final example where adult behaviour is portrayed differently in the UK and US editions is in the book *Pettson får julbesök* (Pettson and the Christmas Visit). As mentioned already, Pettson and Findus find themselves with no Christmas meals on Christmas Eve until their neighbours visit with a hamper for them. In this section some of the food stuffs are omitted, food such as brawn and malted bread, possibly because they may be unfamiliar or difficult to translate as food can be. However, alcohol is omitted from the US version, but kept in the UK version. The act of the characters drinking does not appear in the pictures or text again but the bottles of alcohol are visible on the table in the illustration:

Example 11

1) *Pettson får julbesök,* Bromma: Opal 1988, p17, Swedish version:

> Och så plockade hon fram ur korgen en bit skinka, sylta, rödkål, köttbullar, vörtbröd, skinkspad till dopp i grytan, juldricka, pepparkakor och klenäter.
>
> [And from her basket she took out a piece of ham, brawn, red cabbage, meatballs, and wort bread for the soup, Christmas drink, ginger snaps and Christmas pastries. (My translation.)]

2) *Merry Christmas, Festus and Mercury,* 1989, Minneapolis: CarolrhodaBooks, p17, US version:

> And from her basket she pulled ham, meatballs, soup, doughnuts, and gingerbread.

3) *Findus at Christmas,* Stroud: Hawthorn Press, p17, UK version:

> And from the basket she took ham, brawn, red cabbage, meatballs, Christmas bread, ham broth, Christmas punch, gingerbread and pastries.

Again we see there is little intervention in the UK text whereas the US text removes a potentially culturally difficult substance, the Christmas punch. The omission may show a simple lapse in attention to detail, yet, if such deletion occurs consistently, there may be a deeper and widespread cultural problem with the declaration of alcohol in children's literature.

In the next section the same themes will be explored in the paratextual data to ascertain whether all aspects of the American books are subject to socio-cultural purification.

3. Paratextual Comparative Analysis

As explained in the methodology, paratextual elements help us to explore how a text is envisioned from the perspective of the producers in terms of what they choose to include and how to present that information. This can range from contributor names, titles, prefaces, notes, covers to illustrations and interviews with the author. Unfortunately, in this case, no epitextual material (e.g. an interview with Nordqvist regarding the English translations) has been uncovered. As mentioned above, apart from where the US altered the accompanying text of an illustration, there is no variation in the illustrations between the UK and US because Nordqvist is the illustrator. There is, however, a substantial amount of other paratextual information and the section aims to identify if the paratextual information follows similar patterns to those demonstrated in the textual analysis and to what extent it helps to explain any of the elements already identified. Each sub-section analyses data found within the methodological framework as laid out by Genette (1997).

3.1. Contributor Names: Author and Translator

Nordqvist as author is clearly named on all three titles of the UK and US versions. The UK translator, Nathan Large, is credited on the edition notice (or copyright page, inside first page) of *Pettson Goes Camping* and *Findus at Christmas*. On the UK

edition of *The Fox Hunt*, the translator, New Zealander Julia Marshall, is credited. Interestingly, the fact that Marshall is from New Zealand does not appear to alter the content, style or approach of this British-published translation. All UK editions acknowledge the original Swedish titles. So, although not prominent, the fact that the book is a translation is decipherable from the UK editions. The translator is not credited on the US versions, however, the original title is given on all titles but the original language itself is never mentioned. In this respect, the American translation appears to conceal the fact that the book is in fact Swedish. If the attitude of the publisher is not to preserve the Swedish identity of the book, it follows that deleting large sections of the text would not be overly concerning. The contributor names show a consistent approach by the UK publisher to credit the translator and name the fact of translation from Swedish. The fact that the US versions are by different publishers and both do not mention the translator would give strength to the argument that the actuality of translation is systematically obscured.

3.2. Titles

In the Swedish originals the titles vary between having Pettson as the titular protagonist and Findus. Also some titles, such as *Pannkakstårtan*, have neither of the main characters in the titles. The UK and US versions mention both of the main characters in the titles: the UK focuses solely on Findus as the main protagonist and the US opts, generally, for a more egalitarian approach, using both characters' names together in most titles. The titles represent how the publishers have opted to market the stories. The UK seeks to focus on the cute, charismatic and marketable cat whereas the US preferred to adapt the names of the characters to that of possibly a Roman deity (or Planet, or element), Mercury, and a Roman governor (or mid-western US town), Festus. Although examination of the reasons for the name changes is outwith the scope of the present study, the choice of titles, and character names, made by the American versions distance themselves from the original Swedish.

3.3. Prefaces and Notes

None of the versions contains a preface which supports the hypothesis stated in Chapter 3 that children's literature is of low status and is therefore unlikely to reach the canonical status and academic validity which would justify a preface. In this case study the only external information or opinion which is attached to the text comes in the form of the information given on the back covers of the UK versions and the dust jackets of the hard cover US editions. These have been preserved by the National Library of Sweden (KB), and will be discussed in detail under Section 3.5.

In the same way as a preface might explain decisions taken by a translator, editor or publisher, notes inside the text, displayed either as footnotes or end notes, give the reader information outside the story itself. Notes allow a space for the translator's own voice within the text but since such intervention could be disruptive to the narrative, it is rarely used in children's literature. The Nordqvist case study has no notes or interjections, suggesting that either explanation or elucidation was not deemed necessary or that there was an editorial policy against such interruptions. The picturebook nature of the texts could serve as one explanation for such a policy as the physical space for text itself is limited by the picture which surrounds the text space. Any additions to explain the text would take up valuable textual space for the narrative.

3.4. Covers

3.4.1. Front Covers

Sven Nordqvist is named as author on all three versions. He is also the illustrator which explains why all three covers have the same illustrations. An individual style is presented via the font style. The front covers appear to be uniform in format and all operate within parameters set by the Swedish author illustrator. None of the translations credit the translator on the front cover. For comparison purposes illustrations 4 and 5 show the front and back covers of *Pettson gets a Christmas visit.*

Illustration 4 – Front Covers of *Pettson gets a Christmas Visit*:

Swedish

British

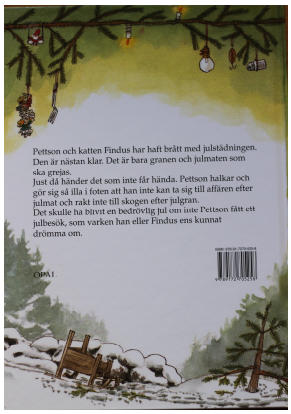
American

3.4.2. Back Covers

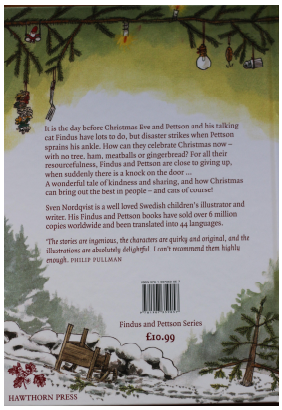
The back cover space is used primarily to offer a synopsis by the Swedish and UK editions. The UK editions also carry some information on Nordqvist as a writer and illustrator who has "sold over 6 million copies worldwide and been translated into 44 languages" with the Findus and Pettson series. There are also laudatory remarks from renowned British author Phillip Pullman who undoubtedly carries marketing power within the UK. On the British version of *The Fox Hunt* further marketing material is included: it states that the books have been translated into 44 languages and that Nordqvist has won the Astrid Lindgren and Elsa Beskow prizes and that his work has been adapted for TV and film. The UK version clearly tries to market the books as being symbolically worthy in terms of accolades as well as economically viable in terms of sales and worldwide appeal.

Illustration 5 – Back Covers of *Pettson gets a Christmas Visit:*

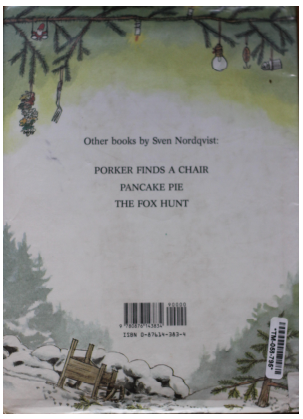
Swedish



British



American



US versions use the back space to advertise other books in English by Nordqvist, not necessarily of the same series. On the back cover of *Festus and Mercury Go Camping* two other Nordqvist titles are mentioned via quotes from two prominent US journals, *School Library Journal* and *Publishers Weekly*.

The UK versions are more aggressive in their marketing of the books and the laudatory comments increase as the series goes on. One possible explanation for this increase could be the frustration the publisher was feeling towards distributors. In a comment to a blog entry on The Bookseller website, the publisher, Martin Large, vents frustration at Waterstones who refused to stock the first Pettson and Findus book published in the UK. In this respect, the increased praise for the books could be a reaction to the anxiety produced by being a small independent publisher, operating against distribution giants such as Waterstones[23].

3.4.3. Hardback Dust Jackets

Dust jackets are provided only by the American versions of the books, neither the UK nor Sweden opted for this layout. The inside flaps of the dust jackets do provide some further information on the marketing strategy of the American publishers. For

[23] Martin Large's comment is posted in response to Scott Pack's blog entry "Dead Ends" published by The Bookseller: http://www.thebookseller.com/blogs/dead-ends.html accessed 26 June 2013.

example, the US version of *The Fox Hunt* uses the inside flap space to give a story synopsis at the beginning and to give quotes from 3 journals as well as a small amount of biographical information about Nordqvist at the back. The synopsis on the front flap gives a detailed summary of the story and this has an American feel via reference to the 4th July: "The crafty twosome dream up a spectacular scheme featuring a booby-trapped bird and more fireworks than a Fourth of July celebration". The summary also gives a quote from an American journal, *School Library Journal*. We can deduce that the book is thus primarily aimed at an American, rather than international English, audience.

There is a distinct, albeit, short attempt by the UK versions to applaud Nordqvist and herald him as having demonstrated sales as well as capturing the admiration of one of the UKs most admired authors, Philip Pullman. The US versions include similar information that might sell the book but this is inserted on the inside of the book – not the back cover. The information given about the author is almost trivial and hollow and, in comparison to the UK versions, does not appear to attempt to whet the appetite of the reader. Where they attempt to market the book, the information is hidden within the book itself, folded in on the dust jacket, and out of the very first sight of the potential reader or buyer. Another important aspect which helps researchers examine the success of a book is the metatextual information surrounding a text, as the next section observes.

4. Metatextual Information

This section sets out to explore what the outside world thinks of the US and UK versions. In particular, it aims to see whether critique of the books is similar and whether acknowledgement is made of the UK versions in the US and vice versa. In order to undertake this task, journals which review and critique children's literature and children's authors are examined.

For information on American views towards the case study sample the following American-based journals were covered: *School Library Journal*, *The Horn Book*, *the Lion and the Unicorn*, the *New York Times*. For the UK: *Signal*, *School Librarian* and *The Times Literary Supplement* were accessed. The outlook for Australia will be provided by *Reading Time* and, for the international spectrum, *Bookbird,* the journal of the International Board on Books for Young People (IBBY).

4.1. Journal Reviews as Metatext

Little information on Nordqvist could be gleaned from reviews in English since Nordqvist is not a hugely known author in the UK or US. Only a few reviews were found; as a result, the analysis below covers one British journal, *School Librarian* and one American journal, *School Library Journal*.

School Librarian, the UK journal for British librarians, had two reviews, one of which, *Pannkakstårtan*, has separate UK and US translations. The second, *When Findus was Little and Disappeared,* has only been translated in the UK and is thus a UK-Only translation. None of the other titles, whether British or American, could be found in the *School Librarian*. The review for *Pancakes for Findus* names the translators of the text, Julia Marshall[24] and Penelope Todd. The reviewer, Prue Goodwin, praises the text and illustrations and confirms that Sven Nordqvist is "not very well known in the UK" but is "a leading Swedish children's illustrator and writer whose 'Findus and Pettson' series is already celebrated internationally" (Goodwin, 2008). This would show an attempt to herald the already established symbolic capital that Nordqvist holds abroad, although this is not referenced by Goodwin in any way. The second book to appear in this journal, *When Findus was Little and Disappeared,* also credits the translator, in this case Nathan Large, and firmly locates the book in Sweden. The review, by Janet Dowling, is short at just two paragraphs. It, too, praises the book but makes no mention of the wider social stratosphere or potential impact abroad. It does not give any insight into Nordqvist as an author nor any potential symbolic capital that he already has.

[24] There is a typo in the review, it names Julia Marshall incorrectly as Julia Morghall

Pancake Pie, the US edition, is reviewed by an American journal, *School Library Journal* in May 1985. This gives a direct comparator with *Pancakes for Findus* above and is the only text for which two reviews of the same book have been found. The American review, by Judith Gloyer of Milwaukee Public Library, lauds the Pettson and Findus series and in particular the illustrations by Nordqvist. Although noted as a translation from Swedish in the subtitle of the review, no further connection to Sweden is made. In fact, the review notes the high point of the text is when Festus ties a curtain to Mercury's tail and plays the *Star Spangled Banner,* in order to frighten away the neighbour's bull (Gloyer, 1985, p. 80). This review shows that the book is culturally aligned with America, which is in contrast with the UK review which talks openly about the fact that Nordqvist is Swedish and revered internationally within the main body of the text, not hidden in subtitles as the US version. Again one needs to take note of the temporal difference of over twenty years which could account for differing attitudes towards how in depth one should examine the text and the environment whence it came. Also, the second British review by Dowling shows the UK is not *consistently* open to revealing the foreignness of a text.

Bookbird, the *Lion and the Unicorn,* the *TLS* and *Signal*[25] do not mention Nordqvist in their back issues. This is not particularly surprising given the structure of these journals. *Bookbird,* the *Lion and the Unicorn* and *Signal* focus on more theoretical issues concerning child learning through books, taking a more journal article based structure which explores specific topics. Their reviews tend to be thematic and review books which fit into the topical issues of the journal volume. The *TLS* contained no reviews of Nordqvist.

[25] Signal was closed in 2003, four years before the first British Findus translation, see Thimble press http://www.thimblepress.co.uk/about.htm .The earlier American translations were not covered during its period of publication.

One interesting piece of metatextual evidence came in the form of an article about Nordqvist. The article was published in World Literature Today (a magazine published by the Unviersity of Oklahoma). It was written by Laura Wideburg, a freelance Swedish translator, and it surveys the works of Nordqvist, praising them for the synergy between story, characterisation and artwork. It commends the Swedishness of the text, the iconic peaceful symbol of "falu-röd" (a common red colour for Swedish houses) houses and the food, fauna and flora of Sweden. The English translations are mentioned in a footnote in this article, but as in so many other cases, it is very confusing to work out exactly which books are being referred to:

> The American Swedish Historical Museum in Minneapolis gave Sven Nordqvist its museum shop spotlight in March 2005. The books in English translation have been easy to find in ethnic outlets, where the British version is sold, but are not carried by a mainstream publisher in the United States. Not all the books have been translated. The other books in the series are Rävjakten (The fox hunt), Stackars Pettson, Kackel i Grönsakslandet, Pettson får julbesök, Pettson tältar (Pettson goes camping), Tuppens minut, and När Findus var liten och försvann (When Findus was little and disappeared). The Swedish publisher is Bokförlaget Opal. Oddly enough, the English translator decided to give Pettson the name Festus and Findus the name Mercury, which is somewhat grating to the Swedish American ear (Wideburg, 2005, p. 72).

The 'ethnic outlets' referred to here are confirmed by the British publisher Martin Large at Hawthorn Press as being Waldorf Books and Steiner Books. Large also confirmed that Hawthorn Press "were not allowed to publish the Findus books in the US" (Large, 2013). The confusion in this footnote is that Wideburg is referring to the British translations, but the titles listed in English are a mixture of both the British publisher, Hawthorn and the Swedish-English versions of Swedish publisher Opal. The last sentence of the footnote then introduces a reference to the American translation, which gave the characters the names Festus and Mercury, names which "grate the Swedish American ear", but attributes this to the 'English translator'. This is despite the fact that she previously named "Findus" in the title *When Findus was little and disappeared* – not 'Mercury'. This is another occasion when US and UK

translations become muddled and, in this case, the British translations are somehow tainted by association or confusion with their American cousin. Also, the quote makes no mention of the American English titles for those given in the list. All the titles listed in the article have a US translation, with the exception of *Tuppens Minut.* This contributes to the "English Problem" as mentioned in section 2 of Chapter 1. The natural assumption in this quote is that the British translator has come up with the names Festus and Mercury "which grate on a Swedish American ear" when in fact those names are the American version names. The British translator(s), however, mirrors the Swedish character names exactly. The confusion is compounded by the fact that the Swedish publisher, Opal, also has its own "Swenglish" versions of the books, the title of one of these is given above, *Pettson goes camping.* The US version of the book is called *Mercury and Festus go camping* and the UK version is called *Findus goes camping.* Multiple target culture translations in one target language show here how tracking a translation's history becomes extremely difficult. This does however show that there is some awareness of the existence of the UK texts in the US, albeit a confused one.

5. Conclusion

In conclusion, the case study provides evidence that English translations can be seen to work within separate UK and US literary fields, strengthening Toury's argument that translations are facts of their target cultures (Toury, 1995) and introducing the importance of establishing the genealogy of texts during research. In this respect, all translation research could potentially benefit from locating the text within its target culture and society. If not, as observed in the quote from Wideburg, in section 4.1, the versions can become confused with each other and a so-called British version may take criticism for a translation which was actually American.

The case study indicates that there seems to be distinct patterns of translational behaviour which are circumscribed by the target society. On the evidence

presented in this case study, the US translations tend to eliminate bad behaviour and swearing from translations, but inclusion of these topics is prevalent in the UK. However, it is important to note that time separates these texts also, not just the obvious spatial distance. It is only on comparison with separate translations done simultaneously that this thesis will be able to ascertain whether this is a consistent trend, which pertains to each target society.

The paratexts of this case study appear to show that the UK and US publishers have different expectations of what their target audience demands. It is fair to say the UK versions use the back cover to market the series, whereas the US contain information within the book, by locating it on the inside flap of the dust jacket. The purchaser would have to open the book to find out about the success of the books. Where laudatory comments are made these tend to be target culture specific, appealing to those societies which would understand the value of a comment by *School Library Journal* for the US, and Philip Pullman for the UK. The information provided does appear to appeal to adults in both versions (comments from journals and renowned authors suggesting that adults are the intended purchasers). This in turn provides information that the books were most probably aimed at a similar age range, i.e. children who still rely on adults to provide reading material.

Both British and American versions acknowledge that the books are translations. It could be argued, however, that the UK foregrounds the fact but it is latent in the US version. The UK uses onymity for the translator: giving them recognition and status through inclusion on the edition notice. The US systematically uses anonymity for the translator, as two publishers are selected here it is not just a matter of publisher specific requirements but could present an attitude towards naming translators generally in this target society. Further investigation on this topic will, therefore, be included in the later case studies.

The versions are similar in their treatment of notes and prefaces, neither group of texts include any interjectory comments or preface material. This could be indicative of the subject matter being of low, non-canonical status which does not yet merit the inclusion of such material. Further analysis will be made in the later case studies to examine whether this is a feature of children's literature in translation more broadly.

In terms of a text-type definition this chapter concludes that the term separate translation is apposite, because these translations produce discrete and predictable results within their respective independent literary fields. Although the argument for Pym's 'passive retranslation' seems to accommodate the phenomena experienced in the case study, it is not refined enough in terms of its definition of target society and resultant culture. There is more to these translations than a separation of synchronic and dialectological boundaries. A meaningful examination of passive retranslations therefore would need to take place within determined national boundaries, i.e. it would need to be within the same target society, which, itself, can be divided into synchronic and dialectological conditions. With the case of UK and US English, it is too simplistic to brand any subsequent English translations as retranslations without careful consideration of the translation's roots. The comparative analysis of British and American texts is continued in the next section where two more separate translations of famous Swedish author Astrid Lindgren are examined.

Chapter 5: Separate and Simultaneous Translation: Astrid Lindgren's *Pippi Longstocking* and *Madicken*

1. Introduction

The aim of this chapter is to examine several works by Astrid Lindgren. Lindgren's children's books span five decades and many of these books were translated into English. In English the translations took different forms: several became transatlantic translations, some were translated separately (and even simultaneously), some were retranslated, and a few were not translated. Thus, the translation type used for her work is not consistent in English, it varies along the lines of the translation type taxonomy which is argued in this thesis. This chapter compares and contrasts similar patterns to the Nordqvist case study and, additionally, the potential reasons as to why different translation types occurred in English.

In conjunction with the Nordqvist study, this chapter aims to investigate whether target culture can be seen to affect the target text upon close textual, paratextual and metatextual analysis of separate (and simultaneous) translations. The texts under analysis in this chapter are deemed to be separate British and American translations of the following Swedish texts: *Pippi Långstrump* (known in English as *Pippi Longstocking*), *Pippi Långstrump i Söderhavet* (known in English as *Pippi in the South Seas*) and *Madicken* (known in English as *Madicken, Mischievous Meg*, and *Mardie)*. This means they have been organised separately for each of the UK and US markets within a very short period of time (up to four years). In the case of *Madicken* the translation type is both separate and simultaneous, the translations having been produced within a year of each other. In contrast to the Nordqvist case study, where a period of 15 years had elapsed between the publication of separate translations, the translations in this case study were all produced over a short period, which should give a more precise indication as to the different approaches

in translation. Retranslations are also mentioned where relevant information has come to light.

The chapter focuses on the manner in which the characters of Pippi Longstocking and Madicken are portrayed in translation. Pippi is of interest because of her unconventional family situation and her atypical social skills: she lives in an unstructured, self-sufficient environment, without family and without schooling, she is thus free and flexible to do as she wishes. How, therefore, is she portrayed within the usually structured and often inflexible facets of modern society? Madicken, on the other hand, is similar in character to Pippi, in that she also tests the boundaries of what is acceptable in society, but she does so within a conventional, comfortable and realistic social setting structured by family and school. This chapter aims to examine and compare how both girls are displayed in UK and US translations. As with the Nordqvist case study, the findings of this chapter will be reframed within the theoretical framework in Chapter 7 to give one coherent analysis.

2. Textual Comparative Analysis

2.1. Data – Overview of Lindgren's Books

Table 6 – List of books covered in the case study

No.	Author	Title	Yr	Translator	Illustrator	Place and Publisher	Country	Translation Type
1	LINDGREN, A.	*Pippi Långstrump*	1945	n/a	Ingrid Vang Nyman	Stockholm: Rabén & Sjögren	Sweden	Source Text
2	LINDGREN, A.	*Pippi Longstocking*	1950	Florence Lamborn	Louis S. Glanzman	New York: Viking Press	US	Separate US
3	LINDGREN, A.	*Pippi Longstocking*	1954	Edna Hurup	Richard Kennedy	Oxford: Oxford University Press	UK	Separate UK
4	LINDGREN, A.	*Pippi Longstocking*	2007	Tiina Nunnally	Lauren Child	London: Oxford	UK	Retranslation: transatlantic

						University Press		
5	LINDGREN, A.	*Pippi Långstrump går ombord*[26]	1946	n/a	Ingrid Vang Nyman	Stockholm: Rabén & Sjögren	Sweden	Source Text
6	LINDGREN, A.	*Pippi goes aboard*	1956	Marianne Turner	Richard Kennedy	Oxford: Oxford University Press	UK	Separate UK
7	LINDGREN, A.	*Pippi goes on board*	1957	Florence Lamborn	Louis S. Glanzman	New York: Viking Press	US	Separate US
8	LINDGREN, A.	*Pippi Långstrump i söderhavet*	1948	n/a	Ingrid Vang Nyman	Stockholm: Rabén & Sjögren	Sweden	Source Text
9	LINDGREN, A.	*Pippi in the South Seas*	1957	Marianne Turner	Richard Kennedy	Oxford: Oxford University Press	UK	Separate UK
10	LINDGREN, A.	*Pippi in the South Seas*	1959	Gerry Bothmer	Louis S. Glanzman	New York: Viking Press	US	Separate US
11	LINDGREN, A.	*Madicken*	1960	Source text	Ilon Wikland	Stockholm: Rabén & Sjögren	Sweden	Source Text
12	LINDGREN, A.	*Mischievous Meg*	1962	Gerry Bothmer	Janina Domanska	New York: Viking Penguin	US	Separate US
13	LINDGREN, A.	*Madicken*	1963	Marianne Turner	Ilon Wikland	London: Oxford University Press	UK	Separate UK
14	LINDGREN, A.	*Mardie*	1979	Patricia Crampton	Ilon Wikland	London: Methuen	UK	Retranslation UK

[26] *Pippi går ombord* is mentioned here for completeness. It is not covered in the present chapter, because the two other Pippi books provided sufficient examples. The book has been examined and the same themes hold true for this book also.

2.2. Pippi Longstocking – Separate Translation: Comparative Textual Analysis

In the following section two books from the Pippi Longstocking novel series are examined. The books are *Pippi Långstrump* from 1945 and *Pippi Långstrump i Söderhavet* from 1948 – these are the first and last books. The first and last books have been chosen because each book has a different translator. In 2007 Oxford University Press issued a transatlantic retranslation in both the US and UK of the first book (translated by Tiina Nunnally and illustrated by Lauren Child), and examples from this retranslation are given in the case study where they reflect a an updated or modern context. The retranslation itself is covered in more detail under Chapter 6, Transatlantic Translation.

Pippi is a challenging character, and even within her own source culture the reviews of Pippi were at times harsh. O'Sullivan refers to a review from 1946 in *Aftonbladet* by John Landqvist which "criticized, among other things, the unnatural aspects of the story and the rebellious character of Pippi…" (O'Sullivan, 2005, p. 83) . It could be expected, therefore, that extensive purification would take place in translation and the hypothesis, based on the findings from the last case study, would be that the US would apply higher levels of purification than the UK. The following forms of purification are discussed: violence, death and bad behaviour in children and adults.

2.2.1. Socio-cultural Purification: Endangerment and Death

In this section of socio-cultural purification, the topic of death and danger is explored. In the following example an instance of dangerous behaviour, which leads to death, is toned down. However, not all danger is removed from the Pippi books. In contrast to *Findus and Pettson* and *Madicken,* below, a reasonable amount of violence is retained in *Pippi Longstocking*. Potentially dangerous playthings such as pistols, swords and daggers are all transferred into the UK and US editions. For example, Pippi finds swords and pistols in her dad's chest and Pippi gives Tommy a dagger as a present. In the final chapter Pippi herself fires the gun she found in her dad's chest whilst shouting not to let children handle firearms in case of an

accident. In addition, she uses the gun to scare off the "ghosts" in her attic. The UK and US versions do not cut the gun scenes. The same is true for the retranslation of 2007. For example, Pippi declares:

Example 12 – Children should be shot

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, p.21, Swedish version:

> "Alla barnungar borde skjutas."
>
> [All kids should be shot. (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.8, UK version:

> 'Children ought to be shot.'

Pippi in the South Seas, 1959, New York: Viking Press, p.17, US version:

> "All children ought to be shot."

In this case it could be argued that Pippi is talking rhetorically, or facetiously, and the statement is therefore no threat. However, neither translation addresses the pejorative nature of her comment. Using 'barnunge' instead of the more usual 'barn' for children implies that Pippi is actually belittling children who are not brave and both translations fail to capture Pippi's spirited and unfearful character. In the next example, however, Pippi has been telling her stories, most of which are very far-fetched. This story is no different and is purely metaphorical: Pippi lies about how she and her father calmed the nerves of her grandmother – by giving her fox poison:

Example 13 – Fox Poison

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, pp.31-32, Swedish version:

> "För det blev mormor. Hon blev så kry så. För hon tog in lugnande medel."
> "Vad då för lugnande medel?" undrade tant Laura intresserat.

> "Rävgift," sa Pippi. "En struken matsked rävgift. Det gjorde susen, ska jag säja. Efter den betan satt hon bom still i fem dar och sa aldrig ett ord. Lugn som en filbunke! Totalt frisk helt enkelt! Inget skuttande och skrikande mer. Det kunde droppa tegelpannor i huvet på henne stup i ett, stup i ett, hon bara satt där och stortrivdes."
>
> ["And that's what happened to grandma. She just got so well. For she'd actually taken some tranquilizers."
> "What kind of tranquilizers?" wondered Aunt Laura, with interest.
> "Fox poison," said Pippi. "A level tablespoon of fox poison.That did the trick, let me tell you. After that mouthful she sat bang still for 5 days and never said a word. Calm as a cucumber! Quite simply totally healthy. No scurrying about and screeching anymore. Roof tiles could drop on her head one by one by one, she just sat there and loved it. (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.18, UK version:

> 'Grannie did. She got terrific'ly well, because she took something soothing.'
> 'What kind of thing?' asked Auntie Laura with interest.
> 'Fox poison,' said Pippi. 'A level tablespoon of fox poison. It did the trick, because afterwards she sat dead still for five days and never said a word. Calm as a cucumber! Completely cured, in fact. No more jumping about and shouting. No matter how many tiles dropped on her head, she just sat there and enjoyed herself…'

Pippi in the South Seas, 1959, New York: Viking Press, p.25, US version:

> "My grandmother did. She was soon feeling very well."
> Aunt Laura wanted to know what cured her.
> "Tranquilizers," Pippi said. "That did the trick, I can tell you. She was soon cool as a cucumber, and she'd sit peacefully for days at a time just not saying a word. If bricks had started falling on her head one after another she'd just have sat there and enjoyed it!"

Two significant changes are made in the American version. Firstly, the tense of the last sentence is changed in the American version to the conditional past tense signifying a temporal change. The change in tense de-emphasises the event as an action *actually* occurring in the past to an action which *might* have occurred in the past. Conversely, the UK and Sweden use a combination of the conditional tense and the past tense to show that we are meant to question whether the story is real. There is always an uncertainty to Pippi's stories: is it her imagination or did this really happen? Secondly, the substance itself is altered in the American version

from a fictional "fox-poison" to a real medication (tranquilizers). The reason Pippi is retelling the story about her grandmother is because one of the dinner guests in the scene, Aunt Laura, has been suffering from anxiety. Pippi's response is to empathise and tell a tale of how she cured her grandmother's nerves. However, Pippi's depiction, and indeed empathy, are highly ironic and amusing. Changing the substance in the American version to "tranquilizers" serves to reflect the contemporary popularity for the treatment of anxiety with tranquilisers, the use of these drugs becoming far more common during the 1950s[27]. Therefore, not only is the humour lost in the American version, the graphic depiction of figurative murder of a family member is not tolerated in the US version, despite the fact it is the creation of Pippi's imagination.

In the next example, another character encounters a violent event and this is treated differently in the UK and the US:

Example 14 – Violent Bull

In this scene Pippi is playing with her next door neighbours, Tommy and Annika, when a bull attacks Tommy, throwing him in the air from its horns:

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.90, Swedish version:

> Då hade tjuren redan hunnit få Tommy på hornen och kastade honom högt upp i luften.
>
> [By that point the bull had already managed to get Tommy on its horns and threw him high up in the air. (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.59, UK version:

> The bull had already caught Tommy on his horns and had tossed him high up in the air.

Pippi Longstocking, 1950, New York: Viking Press, p.85, US version:

[27] See Olson's *Historical Dictionary of the 1950s* (Olson, 2000, p. 293)

> By that time the bull had almost reached Tommy who had fallen head over heels over a stump.

The aggressive nature of the bull's attack on Tommy is altered in the US version, from the direct and dangerous assault of the bull to an accidental trip over a tree stump. This reshaping of the text becomes problematic for the US version because in the next paragraph Tommy is still caught on the horns as Pippi confronts the bull. The US repeats the catch but it has no context since it was cut above:

Pippi Longstocking, 1950, New York: Viking Press, p.85, US version:

> She ran up and pulled the bull by the tail…Since she had given his tail a good hard pull, the bull turned around and saw a new child to catch on his horns.

The first ellipsis of Tommy being caught on the bull's horns renders this sentence nonsensical. Although this is essentially an editorial error, it does show the consequences of translational interference which was prompted by the violent scene. It also shows a different cultural approach to the danger of children being alone in nature, wild animals representing fun and excitement in the UK, but danger in the US.

2.2.2. Socio-cultural Purification: Anti-authoritarian Children and Badly-behaved Adults

In the following section the area of unacceptable behaviour will be addressed. The section will detail any display of bad manners, poor behaviour, swearing and rule/law-breaking by children and adults.

Firstly, the topic of deference in school shows a divergence between the UK and the US. In this example a minor tweak is made to the American version but it has implications further along in the narrative. The reference concerns Pippi's inability to call the teacher 'Fröken' ('Miss') in school. This is removed in the US version, thereby, removing Pippi's internal battle with deference. The British translation

retains the battle with deference because it shows how removed Pippi is from the regular educational system:

Example 15 – Deference in School

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.55, Swedish version:

> Alla barn stirrade förfärade på Pippi. Och Fröken förklarade för henne att på det viset fick man inte svara i skolan. Man skulle inte kalla Fröken för "du", utan man skulle kalla Fröken för "Fröken".
>
> [All the children stared horrified at Pippi. And the teacher explained to her that you should not answer in that manner in school. You should not call the teacher 'you', you should called her 'Miss'. (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.35, UK version:

> All the children stared in horror at Pippi. The teacher explained to her that she wasn't to answer in that way at school. She wasn't to call the teacher just 'you' either; she was to call the teacher 'ma'am'.

Pippi Longstocking, 1950, New York: Viking Press, p.54, US version:

> All the children stared in horror at Pippi, and the teacher explained that one couldn't answer that way in school.

The omission of 'you' from the US example has consequences which affect the whole next section because one of Pippi's jokes is lost. The following reveals that Pippi's sense of what is rude is completely different to others, her social conditioning - or lack of it - is a vital part of this. In this scene the conversation with the teacher continues, and progresses badly:

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, pp.55-56, Swedish version:

> "se där", sa Pippi. "Du visste det ju själv, vad frågar du för då? O, mitt nöt, nu sa jag 'du' till dej igen. Förlåt, sa hon och gav sig själv ett kraftigt nyp I örat."
> ...
> "Nä, min gumma lilla, nu gå det för långt", sa Pippi. "Du sa själv alldeles nyss att det är 7 och 5 som blir 12. Nån ordning får det lova att vara även i en skola. Förresten, om du är så barnsligt förtjust i dom där dumheterna, varför sätter du dej inte för dej själv i en vrå och räknar och låter oss vara ifred så kan vi leka kull? Nej men, nu sa jag ju 'du' igen,

> skrek hon förfärad. "*Kan* du förlåta mej bara den här sista gången också…"
>
> ["you see," said Pippi. "You knew it yourself, so why are you asking? Oh what an idiot, now I said 'you' to you again. Sorry," she said and gave herself a hefty pinch on the ear.
> …
> "Now, sweetie, you've gone too far," said Pippi. "You said yourself just then that 7 and 5 is 12. There should be some sort of order even in school. By the way, if you are so childishly delighted in such silly things, why don't you sit yourself down on your own in a corner and count and leave us alone so that we can play tag. Oh no, now I said 'you' again," she screamed in horror.
> "*Can* you forgive me this one last time?" (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.35, UK version:

> 'You see!' said Pippi. 'You knew all the time, so why did you ask, then? Oh, what a blockhead I am! Now I called you just "you" again. 'Scuse me,' she said, giving her ear a powerful pinch.
> …
> 'Now, now, my good woman, that's going too far,' said Pippi. 'You said yourself just now that it was seven and five that made twelve. There oughter be *some* order, even in a school. If you're so keen on this silly stuff, why don't you sit by yourself in a corner and count, and let us be in peace so we can play tag? Oh, dear! Now I said just "you" again,' she said with horror. 'Can you forgive me this last time too?

Pippi Longstocking, 1950, New York: Viking Press, p.55, US version:

> "See that!" said Pippi. "You knew it yourself. Why are you asking then?"
> …
> "Well now, really, my dear little woman," said Pippi, "that is carrying things too far. You just said that seven and five are twelve. There should be some rhyme and reason to things even in school. Furthermore, if you are so childishly interested in that foolishness, why don't you sit down in a corner by yourself and do arithmetic and leave us alone so we can play tag?"

The omission of 'you' shows that Pippi *can* learn not to be rude but that so far in life she lacks the social skills to extend the learning to all other aspects of social interaction. She understands that she should not refer to the teacher by the pronoun "du" (you) but struggles and she herself acknowledges the internal linguistic battle it causes. However, all the time she struggles, she is ever more insulting towards the teacher, exposing an innate rude, or rather too honest, anti-

authoritarian spirit which has not been fine-tuned by society. She can only speak the exact truth as she feels it, something society very early on tries to refine in children's behaviour in order to propagate polite and empathetic behaviour towards others. Although it is possible that the American translator was unable to deal with the formalities expressed in the Swedish text, the passage may also show a cultural anomaly between Sweden, the UK and the US towards formal salutations. In either case, the irony of this episode is missing from the US version, and stands in contrast to both Sweden and the UK. The excerpt illustrates, therefore, that certain elements can work better in British target culture than they do in an American one. Had the translation been an American transatlantic translation, this humorous episode might have been lost for British audiences, in this instance the separation of the translations for each country preserves elements which work for the UK audience.

Example 16 - Insults

In the next scene we see Pippi mildly insult another child. The insult is retained in the British version but removed from the American translation:

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.63, Swedish version:

> "Plockar av papperet på karamellerna åt barna, dumming där", sa Pippi.
>
> ["Takes off the sweet wrappers for the children, silly billy," said Pippi. (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.40, UK version:

> 'Picks the papers off the sweets, dunce,' said Pippi.

Pippi Longstocking, 1950, New York: Viking Press, p.62, US version:

> "Takes the paper off the caramels for the children, of course," said Pippi.

The teasing snub towards the child on the receiving end of Pippi's retort is removed from the US version. Pippi is always incorrigibly honest. In this excerpt, she speaks honestly, as indeed children often do.

Example 17 - Anger

Another aspect of Pippi's honesty is her willingness to show her anger when she feels it. In the next example, she gets angry at her monkey, Herr Nilsson, when he disappears on their picnic. Pippi's anger is intensified in the British translation and de-emphasised in the American:

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.89, Swedish version:

> "Nog kan man väl bli arg på Herr Nilsson", sa Pippi.
>
> ["Well, one certainly can get angry with Mr Nilsson," said Pippi. (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.58, UK version:

> 'I get really angry with Mr Nelson,' said Pippi.

Pippi Longstocking, 1950, New York: Viking Press, p.84, US version:

> "Mr. Nilsson certainly can be aggravating," said Pippi.

In Swedish Pippi uses the impersonal or general pronoun "one" to express the sentence. The use of the impersonal pronoun is commonplace in Swedish and is considered casual or informal. Both the UK and the US change the pronoun to the first and third person respectively, because in both British and American English the use of the impersonal pronoun "one" would seem rather formal in this sentence. However, the two countries diverge in their choice of subject for the sentence. The UK edition makes Pippi the subject of the sentence and is directed at the object, Herr Nilsson. In the American version, Herr Nilsson is the subject and is described by Pippi as "aggravating". The effect of the changes in the UK and US versions is that the UK one makes Pippi seem totally fuming whereas in the US version she is only irritated. Thus the original anger displayed by Pippi is moderated in the American. This supports a general trend in this thesis, where the UK version responds to anger in children by translating it directly or by increasing it and the US version tends to try to reduce any instances of anger, especially when exhibited by children.

Example 18 – Bad Behaviour

One of the most challenging and amusing features of Pippi's character is her dispassionate, uninhibited and anti-authoritarian attitude towards adults, which often comes across as very poor behaviour. In the next section, Pippi's disobedient and disorderly approach to refined society has reached its limit with her host, Mrs Settergren (Tommy and Annika's mother). Pippi refuses to stop talking, interrupting and interfering at the ladies' coffee party, so much so that Mrs Settergren loses her temper and tells Pippi off:

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.138, Swedish version:

> "Du får aldrig komma hit mera", sa fru Settergren, "när du bär dej så illa åt."
>
> ["You can't come here anymore," said Mrs Settergren, "when you behave so badly." (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.94, UK version:

> 'You may never come here again,' said Mrs Settergreen, 'since you behave so badly.'

Pippi Longstocking, 1950, New York: Viking Press, p.127, US version:

> "You must never come here again," said Mrs. Settergren, "when you can't behave any better than this."

The idiom chosen by Lindgren, "att bära sig illa åt" means to "to behave badly" in English, what is more, Lindgren has chosen to emphasise the misbehaviour by adding the adverb "så" ("so" in English). The theme of the scene is not just that Pippi has behaved badly, she has behaved *very* badly. The US version has removed the negative adverb 'badly' and replaced it with a sentence which does not reproach Pippi for a specific kind of behaviour, i.e. 'bad'. All other versions refer to how 'badly' Pippi has behaved and that her actions will have a direct consequence. By changing the idiomatic structure of the sentence the American version introduces distance to the fact that Pippi has been naughty.

Example 19 – Cheeky Behaviour

Pippi's rebellion against the expected traditional models of behaviour continues in the example below, where she tests the patience of the respectable Aunt Laura, who is visiting the Settergrens. Pippi attempts, but fails, to cheer up Aunt Laura the result being that Pippi infuriates the Aunt – despite Pippi's best intentions:

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, p.29, Swedish version:

> "Små barn ska synas men inte höras!"
> "Hå," sa Pippi, "folk har väl bade ögon och öron, vill jag hoppas. Och även om jag är en fröjd för ögat, så far minsann örona ocksa väl av lite motion. Men en del tycks tro att man har fått örona *bara* till att vifta med."
>
> ["Small children should be seen but not heard!"
> "Oh," said Pippi, "people have both eyes and ears, I'd hope. And even if I am a delight to the eye, the ears would also benefit from a bit of exercise. But some are thought to think that we've *only* got ears to wave about." (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.16, UK version:

> 'Children should be seen and not heard!'
> 'Indeed! said Pippi. "People have both eyes and ears, I should hope; and though I'm certainly a pleasure to *look* at, it won't do their ears any harm to have a little exercise as well. But some people seem to think that ears are only meant for waggling.'

Pippi in the South Seas, 1959, New York: Viking Press, pp.23-24, US version:

> "Children should be seen and not heard."
> "Well," said Pippi, looking pleased, "it's nice if people are happy just to look at me! I must see how it feels to be used just for decoration." She sat down on the grass and stared straight in front of her with a fixed smile, as if she were having her picture taken.

Firstly, Pippi, in her ever-confident manner, expresses how proud she is of her appearance in the Swedish and British texts. This aspect is altered in the US version; it seems that in the US it is both cheeky and presumptuous of Pippi to talk of how of delightful she is to the eye. Secondly, Pippi is cheeky when she responds to Aunt Laura's demand for "children to be seen and not heard" by contradicting her,

mocking her, and suggesting that ears are there to be used as well as eyes. These last two sentences are totally altered in the American text, the final sentence is an addition which does not exist in the source text. Thus, it could be argued that in this instance there is a lower toleration of resistance to authority and cheekiness towards adults in the American translation than in the British.

Example – 20 – Pippi Interrupts an Adult

Further cheekiness and anti-authoritarian behaviour is displayed by Pippi when she interrupts the storytelling of Aunt Laura.

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, pp.33-34, Swedish version:

> Fru Settergren och tant Laura drack mer kaffe. Barnen drack mer saft.
> "Jo, vad jag just skulle berätta när hag blev avbruten av vår lilla vän här," sa tant Laura, "det var om ett konstigt sammanträffande i går..."
> "På tal om konstiga sammanträffanden", sa Pippi, "så kommer der säkert att roa er att höra om Agaton och Teodor."
>
> [Mrs Settergrena and Aunt Laura drank more coffee. The children drank more juice.
> "Yes well, what I was just about to say, when I was interrupted by our little friend here," said Aunt Laura, "was about a strange coincidence yesterday..."
> "Talking of strange coincidences," said Pippi, "it will surely amuse you to hear about Agaton and Teodor." (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.20, UK version:

> Mrs Settergreen refilled the coffee cups and gave the children some more orange juice.
> 'What I was going to tell you, when we were interrupted by our little friend here,' said Auntie Laura, 'was about a strange meeting yesterday...'
> 'Talking of strange meetings,' said Pippi, 'I'm sure you'd be amused to hear about Agathon and Theodore.'

Pippi in the South Seas, 1959, New York: Viking Press, p.27, US version:

> Mrs. Settergren interrupted to ask Aunt Laura if she'd like some more coffee. She filled Aunt Laura's cup and her own, and poured more fruit juice for the children. "You were going to tell about the strange thing that happened yesterday," she reminded the old lady.
> "Oh yes," said Aunt Laura, beginning to look worried again.

> "Speaking of strange things happening," Pippi broke in hastily, "you'll enjoy hearing about Agaton and Teodor."

The initial sentence in the US example does not exist in the source text. In the source text, Mrs Settergren simply refills everybody's drink. The US version introduces the interruption of Mrs Settergren, whereas in the source text Aunt Laura has been interrupted previously by Pippi, Laura acknowledges this and attempts to continue her story only to be interrupted again by Pippi. There are distinct boundaries regarding who can interrupt who in this social structure: adults may interrupt each other because they are equal, whereas children are not equal and thus not allowed to interrupt. This stands in direct opposition to the standpoint of Lindgren herself, who believed the child should be respected equally in society, as will be discussed further in section 3.6.1.

Example 21 - Spitting

In the next example the British and American versions diverge in their social attitude towards spitting. Pippi and her friends are having a spitting competition with the native children on an island in the South Pacific:

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, pp.111-112, Swedish version:

> "Vita barn icke kunna spotta", sa Momo överlägset. Han räknade inte Pippi riktigt till de vita barnen.
> "Kan inte vita barn spotta", sa Pippi. "Du vet inte vad du talar om. Det som dom får lära sej i skolorna från första klassen! Längdspottning och höjdspottning och spottning under språng..."
>
> ["White children[28] not can spit," said Momo arrogantly. He didn't really consider Pippi to be one of the white children.
> "Can't white children spit," said Pippi. "You don't know what you're talking about. It's what they learn in school from the first class! Long-distance spitting and high-spitting and jump-spitting..." (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.78, UK version:

[28] This example shows a different attitude towards race in the UK and US versions. There was not scope to include the research on race in the present thesis but some ideas for future research are presented in Chapter 8

[Section cut.]

Pippi in the South Seas, 1959, New York: Viking Press, p.88, US version:

> "Northern children no can spit," said Momo with a superior air. He didn't quite consider Pippi as being one of the northern children.
>
> "So northern children can't spit?" said Pippi. "You don't know what you're talking about. That is taught to them in school from the first grade. Long-distance spitting and altitude spitting and sprint spitting."

Given the evidence presented so far one might expect the US to omit the section on spitting since both countries had legal bans on spitting in public at the time. In this case, however, it is the UK edition which erases the whole section. Even at time of writing this thesis, public spitting causes cultural debate in Britain: historically, public spitting was thought to spread the tuberculosis virus and it was an offence which carried a £5 penalty until 1990[29]. In the United States spitting remains illegal in several states but, because of the difficulty in proving the offence, is rarely enforced. In an article in the New York Times from 1996 the newspaper notes the 100th anniversary of the ban on spitting in New York. However, the article stresses the difficulty in enforcing the law and its penalties whilst also sarcastically acknowledging the social disapproval of the act.: "…an eight-year veteran of the New York Police Department's Transit Bureau…has never issued a $25 dollar summons. And no judge in recent memory has imposed the maximum 10-day jail sentence. Even so, what would Mother say?" ("No spitting," 1996). The evidence presented in this example shows that there is a more lenient attitude towards spitting in the American version and that at this point in time, it could be assumed the social aversion to spitting was higher in the UK in 1957 than in America.

The last examples emphasise the questionable behaviour of children, and in particular that of Pippi. The examples show that, with the exception of spitting,

[29] From BBC News article http://www.bbc.co.uk/news/magazine-13134283; and debate continues today as two teenagers were fined in London for spitting in public http://www.theguardian.com/law/shortcuts/2013/sep/25/spitting-in-public-disgusting-antisocial-tradition

most character flaws exhibited by children such as interrupting adults, anger, cheekiness, disruptive and generally anti-authortarian traits were not tolerated in the American versions, whereas the British texts reproduce this challenging behaviour. In the next set of examples the research turns to the behaviour of adults in order to investigate whether their behaviour is subject to any modification of in American translations. The examples seek to document situations in which adults present unsociable, violent or objectionable behaviour.

Example 22 – Angry Policemen

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.46, Swedish version:

> "Varför är ni så arga?" sa Pippi förebrående…Men poliserna var minsann lömska, för så fort de hade kommit ner på marken rusade de på Pippi och skrek:
> "Nu ska du få, din otäcka unge!"
>
> ["Why are you so angry?" said Pippi reproachfully…But the policemen were cunning indeed, because as soon as they had come down to the ground they pounced on Pippi and shouted:
> "Now you're going to get it, you nasty child!" (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.28, UK version:

> 'Why are you so angry?' said Pippi reproachfully…But the policemen were very deceitful, to be sure, for as soon as they were on the ground they rushed upon Pippi and shouted, 'Now you're going to get it, you nasty child!'

Pippi Longstocking, 1950, New York: Viking Press, pp.45-46, US version:

> "Why are you so cross at me?" asked Pippi reproachfully…But the policemen were certainly very tricky, because the minute they were down on the ground again they pounced on Pippi and cried, "Now you'll get it, you little brat!"

In this excerpt, firstly, there is both the change from 'anger' to 'cross,' as well as the policemen calling Pippi 'nasty' in the UK version and 'a little brat!' in the US version. There is a stronger sense about the word 'nasty' as opposed to 'brat', if dictionary definitions are considered. A brat is a cheeky unruly sort of child, whereas nasty

implies spiteful or hellish[30]. Nasty is also the closest dictionary definition of the word 'otäck'[31]. Secondly, the policemen – who are meant to be trustworthy and respectable pillars of society – are translated as 'deceitful' in UK and 'very tricky' in US, however, the word 'lömsk' would imply 'cunning'. The UK version intensifies, therefore, the untrustworthy nature of the policemen. The next example strengthens the argument that the policeman are not particularly trustworthy but the US version tones this down:

Example 23 – Dishonest Policemen

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.48, Swedish version:

> Och poliserna skyndade sig tillbaka till stan och sa till alla tanterna och farbröderna där att Pippi nog inte var riktigt lämplig på ett barnhem. De talade inte om att de hade varit uppe på taket.
>
> [And the policemen hurried back to the town and told all the women and men there that Pippi probably wasn't quite suitable for a children's home. They did not say that they had been up on the roof. (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.28, UK version:

> And the policemen hurried back to the town and said to all the good mothers and fathers there that Pippi just wasn't suitable for a Children's Home. They didn't talk about having been up on the roof.

Pippi Longstocking, 1950, New York: Viking Press, p.48, US version:

> And the policemen hurried back to the town and told all the ladies and gentlemen that Pippi wasn't quite fit for a children's home. (They didn't tell that they had been up on the roof.)

The policemen withhold the information about chasing Pippi on the roof-top, because they are embarrassed that they failed to catch Pippi to put her in a children's home. This information is presented within parentheses in the US version. Parentheses are used several times by US translators of Pippi usually to

[30] See Oxford English Dictionary (2001) page 856.

[31] See Norstedt's Swedish-English Dictionary page 494.

convey supplementary information, such as to explain a song or a food type[32]. In this excerpt, brackets are added to alert the reader to the information the policemen are holding back from the villagers concerning the roof-top visit. In the source text this statement represents what happened in reality: it is a statement of truth and the policemen hide their inability to catch Pippi in order to place her in a children's home because she is fitter, stronger and cleverer than them. When this information is inserted into brackets it becomes secret information from the narrative itself. It is an exchange between narrator and reader, as opposed to an open statement within the story. The US uses this means of narrative intervention to conceal the true lack of honesty of the policemen. However, the message in the source text (and British text) is that even the most expectedly trustworthy of people in society can also deceive and, as stated previously, the policemen were accused by the narrator of being 'cunning'.

Example 24 – Omission of Violence

As noted above there are, occasionally, examples where the UK cuts scenes or tones down passages. This is, however, seldom and the American versions show a distinct inclination to eradicate violence. In this next scene the UK tones down the violent threats of the fine gentleman who wants to purchase Pippi's house, Villa Villekulla:

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, p.22, Swedish version:

> "Jaså, du är oförskämd," skrek han. "Men det ska jag nog banka ur dej."

[32] For example, in the US version of *Pippi goes on board* (1957) a song is explained within parentheses: "The Dress Parade March of Kronoberg's Regiment…Let your song resound like thunder (This is a famous Swedish song which begins 'Thunder like the thunder, brothers.' Only in Swedish the verb for thunder and the noun are different words)"(Lindgren, 1957, p. 27). Secondly, an explanation about a foodstuff is added to the US version of *Pippi Longstocking*: "That morning Pippi was busy making *pepparkackor* – a kind of Swedish cookie" (Lindgren, 1950, p. 25). The parentheses and explanation are used here to open up facts to the reader whereas in the above example 23 the parentheses actually hide the true information about the policemen's intentions.

["So, you are rude," he shouted. "But I'll soon beat that out of you." (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.9, UK version:

'So you're impudent,' he shouted. 'We'll soon put a stop to that.'

Pippi in the South Seas, 1959, New York: Viking Press, p.18, US version:

"So, you're being insolent!" the man shouted. "But I'll soon thrash that out of you."

This example shows that in this instance the American version has a higher toleration of violence. In the next example the subject turns to the issue of violent language, namely that of swearing.

Example 25 - Swearing

There is a scene in *Pippi in the South Seas* where two invading pirates, Jim and Buck, get into difficulty whilst trying to steal the islanders' pearls and end up in shark infested water. In this scene the two swear a lot at each other, here is one example:

Pippi Långstrump i Söderhavet, 1948, Stockholm: Rabén & Sjögren, p.127, Swedish version:

Barnen sov gott hela natten. Det gjorde inte Jim och Buck. De bara svor över regnet och när det slutade regna övergick de till att gräla på varann…

[The children slept well all night. Jim and Buck did not. They just swore about the rain and when it stopped raining they switched to arguing with each other. (My translation.)]

Pippi in the South Seas, 1957, Oxford: OUP, p.93, UK version:

The children slept soundly all night – but not so Jim and Buck. They kept on swearing at the rain, and when it stopped, they began quarrelling for a change.

Pippi in the South Seas, 1959, New York: Viking Press, p.102, US version:

The children slept soundly all night. But Jim and Buck did not. They kept grumbling about the rain and when it stopped they started to argue…

Jim and Buck swear a total of four times in the scene. The UK translates this as 'swearing' each time whereas the US translator uses 'swearing' only once and chooses other words such as 'curse', 'scold' and 'grumble'. This supports the suggestion made in the Nordqvist chapter that the US has a lower tolerance of swearing in children's literature. The next section seeks to continue the themes of adaptation in US translation by presenting the separate translation of *Madicken.* It is hypothesised that similar themes will emerge with Lindgren's other inquisitive and anti-authoritarian female character.

2.3. Madicken – Separate (Simultaneous) Translation: Comparative Textual Analysis

In contrast to *Pippi Longstocking*, Madicken is a not a fantastical character, she is an ordinary girl from an ordinary family; she just happens to be extremely curious, adventurous and not afraid to question the actions of adults. Many of the (un)social attributes which Pippi exhibits, such as challenging adults and testing the boundaries of acceptable behaviour, are also features of Madicken's character. The aim of this section is to establish whether the trends noted above for *Pippi Longstocking*, and in Chapter 4 for *Findus and Pettson*, such as the power relations between children and adults, and the ellipsis of poor adult/child behaviour, recur in *Madicken.*

The story opens by introducing Madicken, a girl of almost seven years. From the beginning of the translation in American English some surprising changes are made to the text of *Madicken* – for example, her age is increased to 'almost ten'. The American English version of Madicken has received much criticism since its publication because much of the text is amended or removed, for example a whole chapter is removed as noted in research by Stolt (2006) and Nikolowski-Bogomoloff (2009), (2011), which is examined further under section 2.3.3.

Another feature of the US version is that it is written in the past tense, whereas the UK version is written in the historic present. This appears to be contrary to the suggestion made by Lathey that British translation often uses the past tense in story telling as the "dominant convention" (Lathey, 2010, p. 143). British translator, Anthea Bell, suggests that using the historic present in British translation is "an unusual, exciting but quite demanding narrative method, not an everyday one" (Bell, 2006, p. 232). In the example given by Lathey, the fact that the American translator of *The Story of Babar*, Merle Haas, chose to use the historic present was a way of praising its closeness to the original – especially when compared with the British version. The choice by Marianne Turner, in the case of *Madicken*, to translate the present tense of the source text must therefore be considered a bold tactic. It is not a device employed by her successor, Patricia Crampton, who retranslated *Madicken* as *Mardie* in 1979 and used the traditional past tense. This does show however that British translators do occasionally break the norm, even if this is 'corrected' in a later retranslation to adhere to the "dominant [British] convention" as suggested by Lathey.

As mentioned above, one researcher, Nikolowki-Bogomoloff (2009 and 2011), has also conducted research on British and American translations of *Madicken*. Her research seeks to identify differences of nation-specific ideology by comparing the 1962 US translation by Gerry Bothmer with the 1979 retranslation by Patricia Crampton. However, comparing the 1962 US Bothmer version with the 1979 Crampton one is problematic because the Crampton translation is a retranslation and this must be acknowledged for several reasons. Firstly, the fact that the Crampton translation is a retranslation is important because it could show that a different publisher within the UK felt that the text needed renewing or re-marketing in some way which would give that text an advantage over the older US translation: the later Crampton text could learn from the mistakes of the previous Turner translation, as well as the Bothmer translation.

Secondly, the tenets of the retranslation hypothesis within this context could pose another unfair advantage for the Crampton translation over the Bothmer. In one respect, the retranslation hypothesis, that subsequent translations are closer to the source text than first translations, opens up an avenue for explanation which is not covered in Nikolowski-Bogomoloff's research: Crampton's translation could well be closer to the original because it had the advantage that the first 1963 translation by Turner had to be more cautious about breaking the boundaries of the target culture. In this respect, the US translation would also have had this problem, being a first translation trying to succeed in a low-status market.

Thirdly, the period 1962-1979 was a time of very rapid socio-cultural change. The counterculture movement, which began towards the end of the 1950s, would change life in both the UK and US by the 1980s. This might explain the polarised differences between the 1962 US version and the UK versions. The Crampton version could seem closer to the Swedish original simply because certain ideological changes had taken place in the UK since 1962. In this respect, Nikolowski-Bogomoloff's research does not compare like for like and the 1979 retranslation makes the gap between the UK and the US seem even greater. Therefore, in this research, translations of *Madicken* issued simultaneously are studied because they are direct comparators and thus can provide a more accurate overview of differing social and cultural manifestations in translations. Simultaneous translations, such as *Madicken,* are also very rare and therefore give an exceptional opportunity to gain a direct synchronic view of two cultures sharing a language.

2.3.1. Socio-cultural Purification: Endangerment and Death

In the previous case studies regarding *Pippi Longstocking* and *Findus and Pettson*, there was a trend towards toning down death and danger in the US translations. In these following examples, the treatment of a violent and historical event, the First World War, is presented. In the following three examples, the First World War, during which *Madicken* is set, is removed from the American version of the book:

Example 26 – Violence/War: 1

Madicken, 1960, Stockholm: Rabén & Sjögren, p.16, Swedish version:

> Ibland berättar hon om 'spöken och mördare och kriget', fast då måste Lisabet få komma och ligga i Madickens säng, annars törs hon inte höra på.
>
> [Sometimes she told of 'ghosts and murderers and the war', but then Lisabet needed to come and lie in Madicken's bed, otherwise she didn't dare listen. (My translation.)]

Madicken, 1963, London: OUP, p.7, UK version:

> Sometimes she tells about 'Ghosts, and Murderers, and The War', and then Lisabet has to get into Madicken's bed with her, otherwise she dare not listen.

Mischievous Meg, 1962, New York: Viking Press, p.16, US version:

> Sometimes they were creepy stories about ghosts and robbers, and Betsy crawled into Meg's bed so she wouldn't be too frightened to listen.

The same ellipsis concerning war is repeated in Chapter 4 and also in the final chapter where the very last line of the book is a request from Lisabet to Madicken to tell stories of Ghosts, Murderers and the War, which is translated again as ghosts and robbers in the US version. Reference to the war is removed from the US version again on pages 47, 32 and 42 (Swedish, British and American respectively) where one of the characters explains that aircraft were used during the war. Finally, in this last example, a whole paragraph concerning the war is removed:

Example – 27 Violence/War: 2

Madicken, 1960, Stockholm: Rabén & Sjögren, p.142, Swedish version:

> Det där kriget, som håller på någonstans ute i världen och som Madicken berättar om för Lisabet om kvällarna, det märker man än så länge inte något av i Junibacken, inte ens sparvarna behöver svälta.
>
> [That war, which is going on somewhere out there in the world and which Madicken tells Lisabet about in the evenings, you so far wouldn't notice it here at Junibacken, not even the sparrows have to starve. (My translation.)]

Madicken, 1963, London: OUP, p.109, UK version:

> Of the War, which is being waged somewhere out in the world, and which Madicken tells Lisabet about at night, you certainly haven't any idea here at June Hill – not even the sparrows are hungry.

Mischievous Meg, 1962, New York: Viking Press, p.108, US version:

> [Section cut.]

The examples above, concerning the removal of the First World War from the US versions, could be interpreted as the removal of death and danger as well as a political intervention. The setting of the *Madicken* story is during the First World War, a war which America joined in its final year. The First World War was of great importance to the UK, US and Europe and I believe that Lindgren shows, by setting the book during this war, that it is important not to forget history. To leave it out of literature would be to erase it from the general cultural memory of a nation. However, the American versions repeatedly remove reference to the war. A possible reason for this was the political climate in America during the period in which the book was translated: 1962. By this time the US had been involved in the Second World War, the Cold War, and the Korean War and was currently involved in conflict in Vietnam. There could have been a general disinclination to mention any war at all within children's literature. In the following section the bad behaviour of characters within the book shall be explored.

2.3.2. Socio-cultural Purification: Anti-Authoritarian Children and Unruly Adults

This section investigates whether anti-authoritarian children and badly-behaved adults are also common in *Madicken.* Themes reflecting certain types of social behaviour such as lying, cheekiness, stealing and adults drinking alcohol are explored to examine whether they are discouraged, underplayed or removed.

Example 28 - Lying

In this first example Madicken has been using an imaginary friend called Richard to cover up for things going wrong due to her poor behaviour. The fact that she uses her imagination to cover up for all her troubles is removed from the UK version:

Madicken, 1960, Stockholm: Rabén & Sjögren, p,36, Swedish version:

> "Jojo, fröken Finemang, du kan hitta på du! Berätta nu lite om hur du har det i din skola…utan Rickard."
>
> ["Yes, yes, Miss Fabulous, how you can make things up! Tell us now a little bit about how you are getting on in your school…without Richard!" (My translation.)]

Madicken, 1963, London: OUP, p.23, UK version:

> 'Well, well, my poppet! Now tell me a bit about what it's like at school…without Richard!'

Mischievous Meg, 1962, New York: Viking Press, p.32, US version:

> "Well, Meg, you certainly spun some fine yarns, didn't you? Now suppose you tell us about school – without Richard."

Madicken's behaviour has already been shown to be less than perfect and in this scene we hear that she has been lying or covering up. This is not tolerated in the British version in 1960. However, in the 1979 British retranslation, the section is reinstated. The translation seems incongruous, given the number of occasions dishonesty was tolerated in the British versions of *Pippi Longstocking.* However, the translation could point to a value trait of the current translator, Turner, who also removed the reference to spitting in *Pippi in the South Seas* above.

Example 29 - Cheekiness

In the next example of poor behaviour, Madicken is very cheeky towards her maid, Alva, by calling her 'plump':

Madicken, 1960, Stockholm: Rabén & Sjögren, p.118, Swedish version:

> *Nu börjar den bulliga Alva sin färd...*

[*Now the plump Alva starts her journey*…(My translation.)]

Madicken, 1963, London: OUP, p.90, UK version:

'And now, at length, plump Alva hears the call'

Mischievous Meg, 1962, New York: Viking Press, p.88, US version:

"Now Alva starts her journey…"

As one can see, the British version uses an idiomatic expression to explain Alva's journey which is religious, but maintains the impolite reference to Alva's size. The American version omits the discourteous remark.

Example 30 - Deceitfulness

The next instance of a child potentially behaving badly concerns Madicken's neighbour, Abbe, a teenaged boy. The adjective 'lömsk' ('crafty', 'cunning') is changed in this excerpt in the US version. In *Pippi Longstocking* (above) there were also problems with this word in the US version:

Madicken, 1960, Stockholm: Rabén & Sjögren, p.122, Swedish version:

Så lömsk kan inte Abbe vara…

[So cunning Abbe cannot be… (My translation.)]

Madicken, 1963, London: OUP, p.93, UK version:

Abbe couldn't be as deceitful as that…

Mischievous Meg, 1962, New York: Viking Press, p.91, US version:

Albert could never do a thing like that…

Abbe is described in Swedish as crafty or cunning in the Swedish version. Again this is intensified via 'deceitful' in the British translation; however, the sentence is adjusted in the American version by removing the adjective altogether and replacing it with a modal sentence "could never do" to indicate distance from a judgemental description of Abbe. The example suggests that a child cannot be

characterised using an adjective which denotes bad behaviour such as 'deceitfulness' or cunning. In the next example, a further instance of troublesome and mischievous behaviour by children is again removed from the American version; this example concerns stealing a tree for Christmas.

Example 31 - Stealing

Madicken, 1960, Stockholm: Rabén & Sjögren, p.144, Swedish version:

> "Men i så fall går jag väl ut och knycker en på Hultaskogen..."
>
> ["But in that case I'll just go out and pinch one from the Hulta Forest..." (My translation.)]

Madicken, 1963, London: OUP, p.111, UK version:

> "But if he has, I'll just go and pinch one from the Hulta Forest..."

Mischievous Meg, 1962, New York: Viking Press, p.110, US version:

> "In that case I'll go out and chop one down in the woods..."

In the American text the idiom "to chop one down" is used and thus implies that the tree is being taken from a place where consent to take it is not evidently needed. However, the Swedish verb "att knycka" is colloquial Swedish for "to pinch" or "to nick" and certainly implies that it is not permitted to take one of the trees. This is reflected in the British version by the translation "pinch".

Another set of examples, below, demonstrates varying attitudes to another established social code of behaviour: that of drinking alcohol. This is one of the unacceptable traits noted already in the *Findus and Pettson* series and it is repeated several times in *Madicken*.

Example 32 – Alcohol: 1

In this excerpt we learn of the perils of drinking alcohol. In one of Linus-Ida's songs the girls hear that the response of fathers to the deaths of mothers was to drink and neglect their children, whose fate, in a vicious circle of life, is also death:

Madicken, 1960, Stockholm: Rabén & Sjögren, p.10, Swedish version:

> Alla Linus-Idas visor är lika sorgliga. Mammorna bara dör och dör, och papporna sitter hela tiden på krogen och super, ända tills barna också dör. Då går papporna hem och gråter och ångrar sej rysligt och lovar att aldrig supa mer...men det är så dags då!
>
> [All Linus-Ida's songs are just as sorrowful. The mothers just die and die and the fathers sit in the pubs all the time and drink, until the children also die. Then the fathers go home and cry and are dreadfully regretful and they promise never to drink again. But it's too late by then! (My translation.)]

Madicken, 1963, London: OUP, p.3, UK version:

> All Linus-Ida's songs are just as sad. All the mothers just keep on dying, and the fathers spend all their time drinking in inns until the children go to heaven, too. When it's too late, the fathers go home and are terribly sorry and cry an awful lot and say they will never drink another drop, but by that time the harm's been done.

Mischievous Meg, 1962, New York: Viking Press, p.11, US version:

> All Ida's songs were just as sad. The mothers all died, and the fathers neglected the children until the children all died too. Then the fathers went home and cried bitterly and were sorry for what they had done and promised never to do it again. But by then it was too late.

In the Swedish and UK versions, the death of the mothers drives the fathers to drown their sorrows in drink, so much so that their drinking ultimately leads to the death of the children too. The US explains that the fathers neglect the children but gives no explicit reason as to how or why, the implication being that it is grief, whereas the explicit reason in Swedish is that the grief leads to drink which in turn causes more problems. There is a clear message, in both the Swedish and British versions, that excessive alcohol consumption contributes to human suffering and the breakdown of family units.

Example 33 – Alcohol: 2

In the second example, the US again removes reference to the ill effects of alcohol:

Madicken, 1960, Stockholm: Rabén & Sjögren, p.43, Swedish version:

> Tant Nilsson syns inte till, men farbror Nilsson ligger på kökssoffan och sover.
> ”Han är nog full”, säjer Madicken, ”för det brukar han vara på lördagarna.”
>
> [Mrs Nilsson is nowhere to be seen, but Mr Nilsson is lying on the kitchen bench sleeping.
> “He’s probably drunk,” says Madicken, “because he usually is on Saturdays.” (My translation.)]

Madicken, 1963, London: OUP, pp.28-29, UK version:

> There is no sign of Mrs. Nilsson, but Mr. Nilsson is lying on the sofa, fast asleep.
> ‘I suppose he is drunk,’ says Madicken. ‘He usually is on Saturdays.’

Mischievous Meg, 1962, New York: Viking Press, p.38, US version:

> Mrs. Nilsson wasn’t around, but Mr. Nilsson was lying on the sofa, sleeping. “What a lazy man!” Meg said.

Again alcohol is removed from this book and in accordance with the pattern of the removal of alcohol generally from American children’s literature the fact that Mr. Nilsson is drunk is removed from the US version on another occasion, instead he is described as ‘lazy’ in the US version. This is unfortunate because Madicken’s father explains to her that he wants her to meet with the Nilssons, as then she will have met all kinds of people, and will not be so quick to judge. There is a social message in the character of Madicken’s father and the family’s attitude towards the poor, drunk next door neighbour. He drink most probably drinks because of his low social status, rather than because he is an unpleasant person.

The several instances of the removal of alcohol and the removal of poor behaviour (described below in *Madicken’s* missing chapter) are explained by Nikolowski-Bogomoloff as relating to norms within American children’s literature during the 1960s. Although America was undergoing a change in the types of children’s literature available, in particular the “problem novel”, authors of children’s literature in the US tended to self-censor difficult topics throughout the 1960s

(Nikolowski-Bogomoloff, 2009, pp. 181-182). However, the fact that alcohol is also omitted in the translations of *Findus and Pettson* in the 1980s would suggest that the trend to protect the child from alcohol and the difficult behaviour of adults continues in American children's literature. According to the list of the most challenged children's books in America compiled by the American Library Association for 2013, four of the top ten were disputed because of references to drugs, alcohol and smoking (Bircher, 2014). This would support the general trend emerging in this thesis also.

2.3.3. Purification: *Madicken's* Missing Chapter

In this section the curious disappearance of Chapter 5, 'Lisabet pushes a pea up her nose,' will be explored. This particular chapter was cut from the 1962 American version (Lindgren, 1962) as documented by Stolt (Stolt, 2006, p. 72) and Nikolowski-Bogomoloff (Nikolowski-Bogomoloff, 2009, 2011). The whole chapter is included in the first 1963 UK translation (Lindgren, 1963) and the later 1979 retranslation (Lindgren, 1979). The chapter in the first UK edition by Turner in 1963 begins with a small list of the naughty things that Lisabet tends to do, such as pushing peas up her nose, putting her mother's ring in a piggy bank and pushing her father's bike-clips into an empty bottle. It states she does not do this with evil intent; she just wants to see if it will work. Then, on one occasion, a pea gets stuck up her nose.

The children go into town, alone, to the doctor because their mother has a bad headache. On the way, they kick dry leaves about and then they pop into the house of their maid, Linus-Ida, uninvited when she is not home. They see a picture which depicts people running from a volcano and another picture of men about to drown in a fast flowing river. Underneath the latter picture it states 'Are you, too, going to drown in the river of alcohol?' Once more we see a very stark social message given to the children by Lindgren. Reference to the river of alcohol is mentioned once more in Swedish and British (1973 version) Chapters 9, but it is cut again from the US version. Lisabet then meets Mattis, Linus-Ida's neighbour. Mattis sits with a knife carving some wood and is not happy that Lisabet is in her courtyard. They throw

amusing admonitions at each other such as 'I've been operated on my appendix' versus 'I've got a pea up my nose' (Lindgren 1963, p.60). However, a scene where Mattis and Lisabet call each other "snotty-nosed" is cut from the first British edition as is the scene where Mattis threatens to stick her knife in Lisabet (Lindgren 1960, p.79). This scene returns in the 1979 retranslation (Lindgren, 1979, p.65). That said, most of the violence is retained by the British first edition. For example, when Madicken comes to rescue Lisabet she punches Mattis to the floor, and fights with another girl who comes to aid Mattis, Mia. Mia fights by pulling hair and scratching but Madicken fights aggressively and pins Mia down. When asked whether she gives up, Mia responds:

Example 34 – Madicken's Fight

Madicken, 1960, Stockholm: Rabén & Sjögren, p.83, Swedish version:

> "Inte för dej, din jävelunge."...jävelunge kan man inte säja, det är ett svärord. Och den som svär kommer till helvetet...
>
> ["Not for you, you little devil"...you cannot say 'little devil', that's a swear word. And he who swears will go to hell... (My translation.)]

Madicken, 1963, London: OUP, p.62, UK version:

> 'Not to a --- kid like you.'...There are a good many things you can say when you're annoyed, but people who swear go to hell.

Mardie, 1979, London: Methuen, p.68, UK retranslation:

> Then Mia said something terrible.
> 'Not to you, you little devil.'...You could say snotty-nose, you could say dirty pig, but you couldn't say devil, that was swearing.

Not only is there violence in the chapter but also the children are swearing. The swearing is acknowledged in the 1963 and 1979 editions, perhaps more openly in the 1979 text. However, 'jävel', although literally translated to mean 'devil' in English, in use in Sweden it signifies 'bastard', 'bugger' or even 'fucker'. So, although, we see some development in social attitudes towards the replication of swearing in children's literature by 1979, there is still some toning down and social

taboo. Unfortunately, no direct comparison can be made here with the American version.

Many of the insults are removed from the 1963 British version – every time 'snotty-nose' is hurled as an insult, for example. The story about fighting remains relatively graphic in British English. The fact that this whole chapter is cut from the American version is significant. The chapter contains many references to the themes which have been observed so far in this thesis: violence, bad behaviour, swearing and alcohol. In Stolt's article (2006) this chapter omission is discussed. Stolt concludes that the reason for the omission of the chapter was most likely the incessant reference to "snotty-noses" and Lisabet's behaviour "cannot exactly be called exemplary for dear little girls" (ibid.). She also quotes Astrid Lindgren herself (though this is not referenced) as saying "the whole chapter, writes Astrid Lindgren, had been cut because of Mattis' snot-nose and yet it was true that the noses of children all over the world ran now and again…" (Stolt, 2006, p. 72). In conclusion, Stolt claims that the omission could have been caused by "the aesthetically refined taste of the publisher (or the translator) that took offence, or the educational principle according to which the taste of children should be refined, or that children in the book are only allowed to appear as exemplary children…" (ibid.). This is a fair argument considering the common themes recurring throughout the thesis; there is definitely a pattern of situations and behaviours which are not tolerated in American children's literature. Given that there is a pattern as to what items are cut, or at the very least toned down, it makes perfect sense that an editor or publisher would intervene in this chapter. Even the UK version, which is normally much more liberal in its approach, has cut certain elements, such as swearing and the threat to "stick a knife" in Lisabet. There are several features which are problematic for both the British and American translations, but there are more instances when the American version reduces elements which may have an impact on its audience. The next section examines whether the same themes feature in the paratextual elements of both books.

3. Paratextual Information

The following section strives to illuminate whether themes from the textual analysis above can be located within the paratexts of the books under scrutiny. It was established above that certain aspects of purification had differing levels of toleration between the UK and US versions. This section will seek to address whether this is reflected in the paratext; for example, are, as in the *Findus and Pettson* case study, some references apparent in the illustrations but omitted from the text?

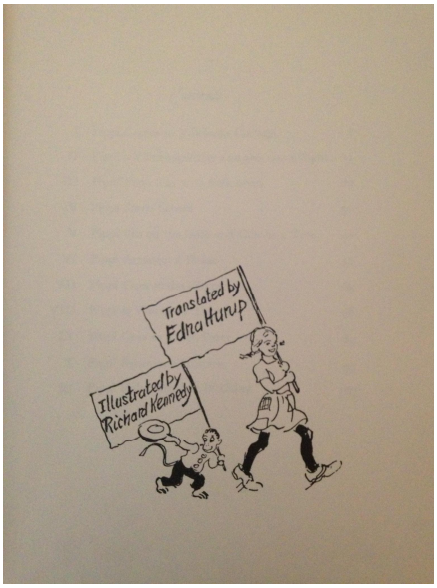
The following paratextual information is explored: contributor names, titles, prefaces, notes, covers and illustrations. Due to the nature of the genre, it is expected that little information will be found in the prefaces and notes because these are rarely used in children's literature. However, in contrast to adult literature, children's literature can often rely heavily on the artwork of the covers and the illustrations within the books. It is therefore expected that the most useful information will be gathered here. Each sub-section analyses data found using the methodological framework based on Genette (1997) as laid out in the methodology chapter.

3.1. Contributor Names: Author and Translator

The first area of peritext to be explored is the names of contributors appearing on the texts. Peritextual information such as this should provide an indication of the value that publishers have placed on the positioning of the author's name, the translator's name and the illustrator's name.

As expected, Lindgren enjoys onymity on all texts; she is clearly named as the author on every front cover of the texts in the case studies. Firstly, let us focus on the UK editions. On the first UK version of the *Pippi Longstocking* book, the translator is mentioned on a second title page, especially included to present the translator and illustrator. The names are presented within an illustration by the illustrator, Richard Kennedy, as shown below:

Illustration 6 – Translator and Illustrator Title Page



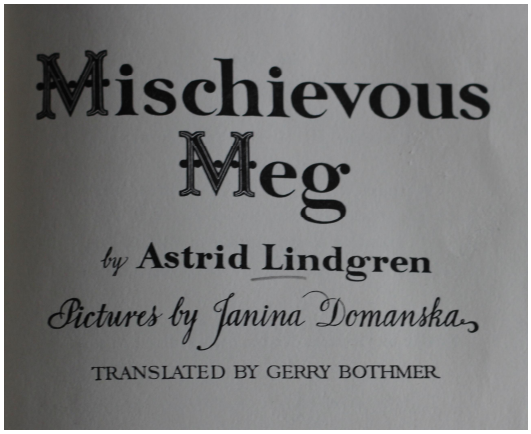
These drawings have been specially created in order to give a place and mention to both the illustrator and the translator. The dedication of a bespoke peritextual space brings significant attention to these two contributors, highlighting the importance that the British publishers are giving to them.

In the US version some prominence is also given to the translator and illustrator by naming them twice: firstly on the front flap of the dust jacket and secondly again on the title page. Although the UK version of *Pippi Longstocking* is perhaps more jolly, both editions give equal priority to naming translators and illustrators and neither hide the fact this is a translation from Swedish.

The UK edition of *Madicken* names Lindgren on the front cover and the translator and illustrators on the title page. The translator's name, Marianne Turner, appears precisely after the title is repeated, followed by a picture of Madicken and her sister. Under the picture the illustrator, Ilon Wikland, is mentioned. This could show that the translator is given priority over the illustrator due to the way the information is presented as a visual hierarchy. In the US version, Lindgren and the illustrator, Janina Domanska, are mentioned on the front cover, front flap of the

dust jacket and the title page. The illustrator's name appears in its own bespoke and fancy font each time it is mentioned:

Illustration 7 – Domanska's Font



The translator, Gerry Bothmer, appears only on the title page, underneath the illustrator. The illustrator is seen to be more important than the translator from the number of times mentioned and the presentation of the name, above the translator and marked out with its own special font. Janina Domanska was an author/illustrator in her own right, who was given an obituary in the New York Times[33] which shows she carried some amount of symbolic capital, at least it would appear more than that of the translator. Therefore, Domanska's prominence over Bothmer shows that the illustrator is used here to boost sales and could reflect a general pattern, or hierarchy, where the most famous contributors appear in order of familiarity with the reading audience.

From the two paratexts covered here, it seems that the British versions give slightly more prominence to the translators than the American versions: the British translators are allocated eminence over the illustrator in one text and are presented within an illustration on their own page for the other, whereas the US versions give the same prominence or less than the illustrators.

[33] http://www.nytimes.com/1995/02/15/obituaries/janina-domanska-children-s-book-author-82.html

3.2. Titles

In this section the titles of the books are compared in order to establish how the titles differ from the source text and from each other. It is believed this can illuminate how publishers view the intended addressee of the book. The section will compare any changes to the original titles in translation as well as compare the UK to the US.

Firstly, the two *Pippi Longstocking* books do not offer any differing attitudes. Both the UK and US opt for 'Pippi Longstocking' as the title for the first book. This is a direct translation of 'Pippi Långstrump'. The word 'strumpa' also means socks, so could have been translated as 'longsocks'. In the original Swedish drawings, Pippi is depicted by Swedish illustrator, Ingrid Vang Nyman, wearing stockings (as opposed to socks), which might explain the choice of both the UK and US publishing houses to veer towards 'stockings' over 'socks'. The same applies for the second Pippi book covered: both the UK and US directly translate the books as '*Pippi in the South Seas*'.

For the second case study, *Madicken*, the title of the first British translation from 1963 was the same as the Swedish original, even though this name is unusual to the British ear. The name was made up by Lindgren and is therefore unusual both in Swedish and in English. The US version however opts for an existing name in the US, 'Meg' and prefaces it with the adjective 'Mischievous'. The addition of the adjective 'mischievous' encourages potential customers of the book to form an opinion of the girl's behaviour from the outset and thus alters the perception of the book to possible readers. The insertion of the adjective indicates an important marketing feature as it shows that the American market wished to promote or amplify this particular characteristic of Madicken: by adding the word 'mischievous' to the title, the unruly and recalcitrant nature of the little girl was intensified in order to make up for, or rather divert attention from, the fact that the mischievous elements in actual fact are often eliminated or toned down, indeed the worst chapter for

Madicken's/Meg's naughtiness was cut in its entirety. The British original version uses the strange name of 'Madicken' to draw potential readers in, the name itself sounding strange, exotic and slightly disconcerting with its connotations of 'madness'. One could expect an eccentric or kooky character to emerge from the name 'Madicken' in a British environment. The titles therefore reveal a certain amount about how the British and American versions wanted to present the books and the next section examines further features of the books' presentations via the covers and external artwork.

3.3. Illustrations and Cover Art

Illustrations and artwork are central to children's literature, they are integral in a way which rarely applies to adult literature. The purpose of the analysis below is to examine whether themes apparent in the textual data are also present in the artwork. The section covers the front and back covers of the three titles (where available), as well as the dust jackets (this is defined as the information contained on the inside flaps, which are wrapped around the hardback book), and the illustrations within the books. Unfortunately, there is no external paratext available for *Pippi in the South Seas*.

3.3.1. Cover Art

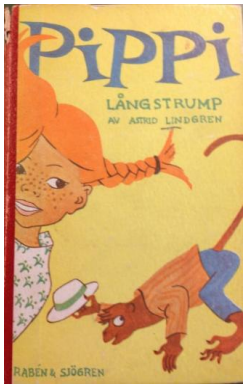
As mentioned above only the covers for *Pippi Longstocking* and *Madicken* are examined since it has not been possible to retrieve the American paratext for *Pippi in the South Seas.* The three versions of the texts are presented in the following order: Swedish source text; British target text; and American target text. Each cover is compared to try uncover clues pertaining to the cultural presentation of the texts and which it is believed may mirror themes in the textual information.

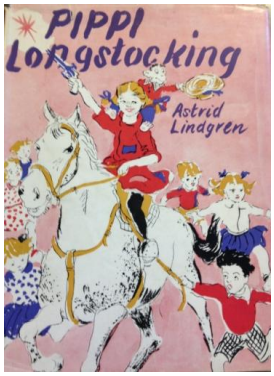
Pippi Longstocking – Book 1

Firstly, below are the three front covers for the *Pippi Longstocking* book:

Illustration 8 – Front Cover of *Pippi Longstocking*

Source Text 1945 UK Version 1954 US Version 1950





The source text illustrations were drawn by Ingrid Vang Nyman. Her front cover shows a mischievous-looking, untidy girl with ginger, plaited hair with her monkey. The British front cover of 1954 was illustrated by Richard Kennedy and shows a more grown-up looking picture of Pippi riding a horse and firing a gun, surrounded by lots of children running around her. The American drawing of Pippi from 1950 was made by Louis S. Glanzman and his portrayal of Pippi is very similar visually to that of Ingrid Vang Nyman's original depiction of Pippi on the source text. One might have assumed that some inspiration was taken from Nyman's picture, but the wife of the illustrator, Glanzman, claims in an interview in the *New York Times* from 2001, that "[t]he model for Pippi was a neighbor in Massapequa, a mischievous redheaded girl who is now a grandmother living in Vermont…"[34] (Kuehl, 2001). There is much more detail in the US drawing which includes many elements of the story (the horse on the porch, the policemen on the roof). It is more chaotic and indicative of Pippi's life itself. The British version stands out among the three: Pippi looks visually older or less 'cartoon-like', she is also holding, and indeed firing, a gun. This feature mirrors the findings of the Nordqvist chapter in that guns are used in British illustrations and are not seen to be threatening. The publishers even thought that the appearance of a gun on the front cover of *Pippi Longstocking* might attract potential readers. This is an interesting and important finding and reveals a very lenient attitude towards children and guns in 1950s Britain. Pippi

[34] http://www.nytimes.com/2001/09/02/nyregion/from-the-pippi-books-to-the-present-an-artist-is-driven-to-share-his-gift.html accessed 18 September 2013.

does play with guns in the story and is firing it herself in the British cover. It is not until the frontispiece of the US edition that Pippi is seen holding weapons, a gun and a knife.

In the background of the American cover, the two policemen can be seen on the roof and they appear to have swords on their utility belts. Yet, there is no mention of the policemen carrying swords in the text of the book. Swedish policemen did, however, carry swords until the mid-1960s and it is therefore not unusual that Nyman has depicted this on an internal illustration. There are several other features in which Glanzman's front cover mirrors the imagined Villa Villekulla of Nyman. In the illustrations below the Swedish and American versions of Pippi's house are shown:

Illustration 9 – Nyman's and Glanzman's Villa Villekulla

Nyman's Villa Villekulla

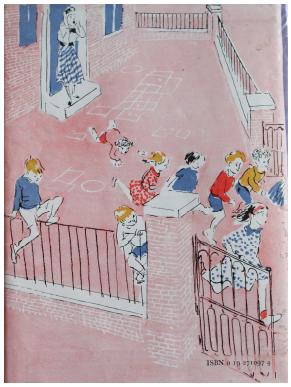
Glanzman's Villa Villekulla

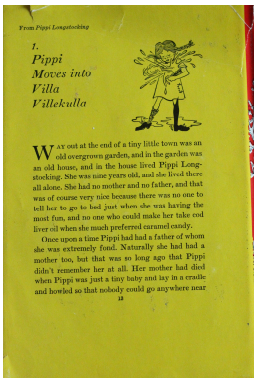
The striking similarity between the two images renders the statement by Glanzman's wife above to be rather unconvincing. The two images of Pippi Longstocking, her house, her horse and the policemen are so similar, even down to the position of the first policeman on the roof, to the expression on the horse, and the bottles and pots in the top left window of the house. The British front cover, in

contrast, looks entirely different to Nyman's illustrations and small fragments from various scenes in the whole book are depicted anew.

Illustration 10 – Back Cover of *Pippi Longstocking*

Source Text 1945 | UK Version 1954 | US Version 1950





The back cover of the UK edition is a continuation of the front cover illustration and features no text. The back cover of the American *Pippi Longstocking* replicates the first two paragraphs of the first chapter. So the space is used to market the book but not in a structured and strategic sense and the space here has not been used to maximum potential. Therefore, it can be argued that neither the UK nor the US use the back cover space in a particularly tactical manner. The front covers, on the other hand, are used as tools to attract readers to the chaotic world of Pippi's character.

Madicken

Secondly, let us consider the front cover artwork of *Madicken*. Again, the source text will be followed by the British and then the American target texts.

Illustration 11 – Front Cover of *Madicken*

Source Text 1960

UK version 1963

US Version 1962

The original source text front cover from 1960 was designed by Swedish-Estonian illustrator, Ilon Wikland, Lindgren's most prolific illustration collaborator. Wikland shows a young girl flying with an umbrella, a scene in the book where Madicken believes she can fly and jumps off the wash-house. The back cover advertises *Madicken* only and includes an excerpt from the book. It markets Madicken as a strong-willed girl who does what she wants and does not think about the consequences until after the fact. The advertisement also recounts several of Madicken's escapades such as when she tricks her little sister into climbing onto the roof of the wash-house.

The 1963 UK version's front cover depicts a more abstract-looking doll-like girl of a similar age to the girl in the source text. In contrast to both the US and Swedish versions the front cover picture is not of a girl flying by umbrella. Although the internal illustrations of the book are by the Swedish source text illustrator, Wikland, a different illustrator was used for the jacket, Judith Valpy. Unfortunately it has not been possible to retrieve any biographical information on this illustrator. However,

other front covers drawn by Valpy are very different[35] and more realistic than the picture of Madicken here, which indicates on the one hand that Valpy's style was altered for this particular project and that the picture reflects a graphic and stylised trend indicative of the sixties. Madicken's clothes are reminiscent of 1960s fashion, with the vibrant colour and the straight waistline of her dress. Her dress is also rather respectable-looking, as if the illustrator has focused on the fact that Madicken's social standing in Sweden corresponds with the middle-class of Britain. This could indicate who the publishers were aiming the book at in Britain: middle-class families. The back cover advertises the newest Pippi book *Pippi in the South Seas* with a review by 'British Book News' praising the book and giving an idea of the age range targeted, which is children up to ten. The space is used to make the link back to the popular Pippi series, marketing Astrid Lindgren. In this respect the UK uses the space to market another book by the same author and translator: Lindgren and Marianne Turner.

The front cover of the 1962 US version depicts a little girl flying by umbrella, mirroring the scene of the Swedish illustration. Meg is wearing stripy stockings, attire which is not mentioned in the text and therefore could be an attempt by the illustrator to link the book to Lindgren's previous, and more famous, stocking-wearer, *Pippi Longstocking*. The American illustrator is Janina Domanska, for both the front cover and the internal illustrations, not Wikland as in the source text and for the internal pictures of the UK version. The back cover is a continuation of the illustration on the front.

In terms of cover art the UK appears to change the concept of the cover art freely, and does not seem to imitate the original covers for either *Pippi Longstocking* or *Madicken*. New ideas and concepts are introduced, such as the transformation of Madicken's style into a 1960s middle-class child and the insertion of a gun into

[35] See Valpy's illustration for David Ross' 1966 *Letters from Foxy,* which depicts a very realistic looking protagonist fox, and also Valpy's illustrations for Elisabeth Beresford's 1960s *Strange Magic* and *Travelling Magic* which also have very visually realistic front covers, despite the magical content of the stories.

Pippi's hand. There appears to be a confidence in the publisher's understanding of the British market, certainly in terms of how to make the initial appeal. When it comes to the internal illustrations, as demonstrated below, the UK is content to maintain the illustrations of the original Swedish illustrators.

The US also demonstrates an understanding of its market and how to attract readers but makes alterations which appear to be inspired by the Swedish illustrations, both in terms of cover art and internal illustrations. The front covers and internal illustrations of both books are re-worked by new illustrators in order to adjust the drawings to the American market. The fact that the front covers are both redone for the US but both illustrators use the Swedish source drawings for inspiration shows that there was careful consideration given to the style which would appeal to American audiences, whilst attempting to preserve elements of the Swedish original.

3.3.2. Hardback Dust Jackets

The dust jackets of hardback books can give an interesting insight into the marketing of the book. However, because of the nature of the cover itself many problems have arisen. In the first instance, dust jackets are fragile and rarely stand the test of time, especially in the case of children's books. Secondly, most books of the 1950s which have been preserved in the national libraries were published in hardback, but many libraries had a policy[36] of removing the dust jackets from the books and binding the books in a more durable encasing. This has been the situation with most of the books in the case study. In cases I have been able to either purchase the books from rare booksellers or have studied them in the National Library of Sweden (Kungliga Biblioteket - KB). Unfortunately, for *Pippi in the South Seas,* none of the National Libraries in the UK or Sweden still have the

[36] In a policy document from 1992 provided by the National Library of Scotland, the book-jacket retention policy was to retain the dust-jacket if there was a named designer or illustrator on the jacket. Thus many of the dust jackets were removed and only the plain hardback versions of the book exist today.

paratext. For *Madicken* and *Pippi Longstocking* the paratext for all versions is held at KB and are also owned by myself.

The UK version of *Pippi Longstocking* uses the dust jacket front flap to give a synopsis of the story and character of Pippi. It also states "Every boy and girl in Scandinavia knows Pippi Longstocking. Now she is introduced to English children for the first time". The information given here targets the book in England, that is to say *not* America or Australia or any other anglophone country. There has been therefore some consideration of the market to which this particular English text is directed. There is also appreciation for the fact the book is from Sweden and is a translation. This is supported by the way in which the translator's name above was presented in an unusual and interesting fashion, with prominence over the illustrator. The back dust-jacket flap advertises a book from the same publisher but by a different author.

The US version of *Pippi Longstocking* also contains a synopsis on the front flap of the dust-jacket. In this piece of peritext, Florence Lamborn, translator, is noted above the illustrator, Louis S. Glanzman. There is also note that the book is Swedish and that this edition is American:

> Swedish children have been chuckling over Pippi's absurd escapades for several years. Now we have a chance to laugh too. And Mr. Glanzman's drawings, made especially for this American edition, add to the fun (Lindgren, 1950).

The back dust-jacket flap gives three laudatory reviews from American review journals: children's literature magazine, *The Horn Book;* newspaper *The New York Herald Tribune;* and Virginia Kirkus, who wrote reviews for her own review journal *Kirkus Reviews*. These are all American contributions which would have been recognised in the States but they would not necessarily interest or appeal to a UK audience. Another interesting feature that the paratext of *Pippi Longstocking* reveals is the two target cultures are visible and distinct from each other. The books

appear to be aimed at, and designed for, those particular target cultures, in the same way as was concluded for *Findus and Pettson*. This supports the idea that the target texts are indeed "facts of the target culture" as Toury (1995) suggested.

For *Madicken* the British and American versions both give a synopsis on the front flap of the dust jacket but with slightly different emphasis on the events:

Example 35 – *Madicken,* Dust Jacket Text

Madicken, 1963, London: OUP, UK version:

> For instance, one day she decides to jump off the wash-house roof with an umbrella 'like they do in the War'…and the result is that she has to stay in bed with a bandage tied around her head because she is suffering from concussion, 'which is not so bad as being dead'.

Mischievous Meg, 1962, New York: Viking Press, US version:

> …Meg pretended that the woodshed roof was a high mountain and they picnicked on it, with sad results.

The synopses given by the UK and US versions reflect the rest of the translations themselves in that the US version is less 'dangerous' whereas the UK version is more open to the perilous escapades of Madicken. The front flap of the British version also states: "Mothers may shake their heads at the escapades of Madicken and Lisabet, but children will be entranced". There is a definite openness towards the fact that Madicken will be challenging in her behaviour, so much so that this naughtiness is used to attract readers to the book. This is a very different attitude to the US style of marketing the book which describes it as "…full of imagination and merriment!" The first US dust jacket flap gives a story synopsis. It tells that Meg (Madicken) tries to be good but it often does not work out that way. It relates the story of how Meg pretends to be the Pharaoh's daughter and pretends her little sister, Betsy (Lisabet), is Moses, which almost leads to the drowning of 'Moses'. By referring to Meg and Betsy as Pharaoh and Moses an element of distance is introduced, it is as if the scenario is more fictional than in the narrative (where Meg does nearly drown Betsy whilst pretending to be the Pharaoh and Moses). In

comparison to this synopsis we get a sense that the British Madicken is somehow naughtier than her American cousin. The only danger present in the US flap is a make-believe scenario whereas in UK English, Madicken is portrayed as behaving far more dangerously – by directly stating that she almost kills herself when she jumps off the wash-house.

The US text does not include any information on the back flap of the dust jacket. The UK version uses the space to advertise the two first Pippi books by using reviews from the British literary scene: *The School Librarian,* the journal of the UK-based School Library Association, and *The Listener*, a review magazine run by the BBC.

Therefore, as with Pippi, the books are marketed with UK and US audiences in mind. The advertising material and the manner of reporting stories to attract readers also follows the general trends shown in the textual analysis in that naughty, dangerous imagery or images are tolerated in the UK but not in the US.

3.4. Illustrations

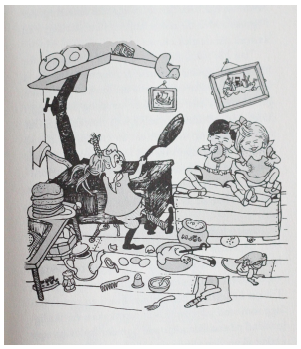
The main aim of the analysis of illustrations is to examine 'contemporary norms' because '[i]llustrations usually reflect current artistic trends and tastes…' (Fischer, 2008, p. 99). In addition, illustrations can reflect underlying prevalent attitudes within countries, such as already demonstrated by the front cover of *Pippi Longstocking*, where a more lenient approach to the appearance of guns is evident in the UK. The aim of this section is to interrogate whether further issues remain and whether they conform to the various textual themes uncovered already. The illustrations of *Pippi Longstocking* will be scrutinised, followed by *Madicken*.

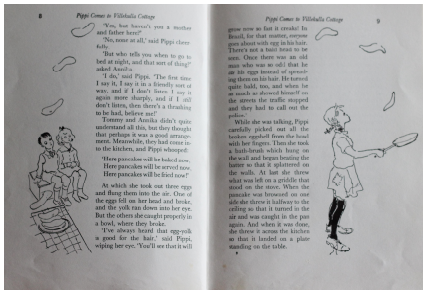
Pippi Longstocking

Several scenes represented pictorially are examined below and the UK and US versions of each scene will be compared to establish any adherence to the themes and patterns which have so far emerged.

Illustration 12: A Kitchen Scene

Source Text 1945 UK Version 1954 US Version 1950



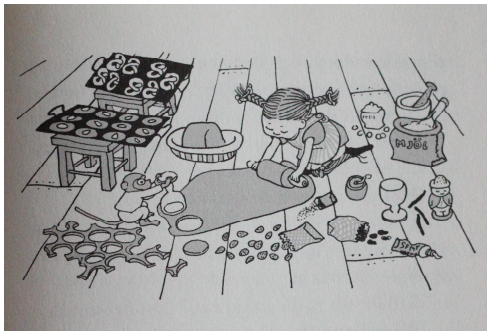


In this first scene the Swedish picture is very much more chaotic than the American version. The Swedish scene depicts Pippi running around the kitchen with a frying pan in the air, eggs in her hair, tossing pancakes whilst standing on one leg, while Tommy and Annika giggle in the corner. Everything is in a muddle: there is a hook sticking out of a teddy, there's an axe wedged in the wall, pots, pans, trowels, eggs and flour on the floor and the little monkey, Herr Nilsson hides from the chaos underneath a pancake.

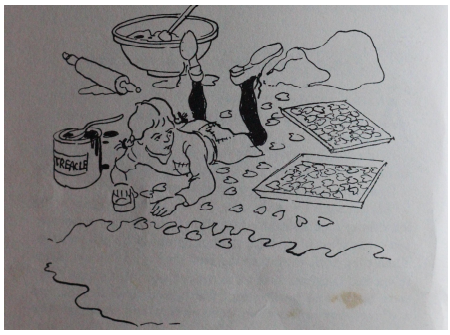
The American picture is strikingly different. Pippi stands on a stool, next to the oven with one foot on the oven itself, tossing a pancake. Pippi's body language is confident, very adult-like. The scene does have elements of chaos but they are much more toned down than the Swedish original. Most of the American chaos is spillage from the fact of cooking, whereas the Swedish implies an overall and all-consuming chaos in every area concerning any and every object in Pippi's life. In the British version, the chaos of the Swedish is not mimicked either. The publishers decided however to use a double spread illustration intertwined with the text: Pippi stands on the right hand side and throws pancakes over the text to Tommy and Annika, who are positioned on the left hand page. The effect draws both text and paratext into the chaos.

Illustration 13: Food on floor

Swedish Source Text 1945



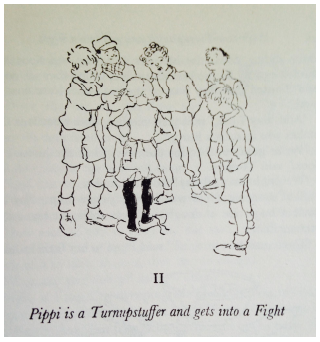
UK Version 1954



In this illustration, there are marked differences between the UK and US with regard to general behaviour: in the story Pippi is making *pepparkakor* (gingersnaps/cookies) on the floor of her kitchen. This image is depicted by both the Swedish and British illustrators but omitted by the American.

Illustration 14: Pippi gets into a fight

UK - 1954, Kennedy, p.11



p.18

p.18

Another set of marked differences appears in this scene. In the story Pippi gets into a fight with several other children. In terms of the pictorial depiction the UK adds two fight scene illustrations, thus emphasising the fighting. Neither the Swedish or American versions have illustrations of the fight which suggests that the acceptability of fighting in UK children's literature is both higher in terms of text and paratext.

Finally, there is a scence where Pippi is wrestling the Mighty Adolf at the circus, but the US contains no pictures. Both the UK and Swedish versions contain pictures of

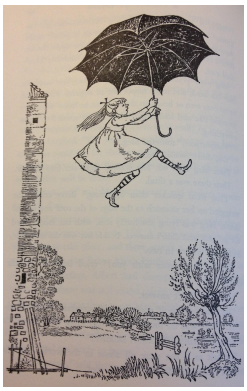
Pippi fighting and overcoming the circus wrestler. This is described in the narrative of all three versions but only the UK illustrates it. Again this pertains to the theme of violence being more acceptable in the UK than the US at this particular time. The fighting, once more, is emphasised in the UK version, visually this time, but omitted entirely from the US book.

Madicken

The first chapters of *Madicken* in the UK and Swedish editions include six pictures by Wikland. The pictures do not appear necessarily at the same point in the text for each version but they are closely linked to the story. There is a striking difference in the paratexual display between the US and UK illustrations, especially regarding the representation of danger within the story. Below, are two instances where dangerous events are portrayed differently between the two countries, firstly regarding the story of the girls falling into the lake whilst pretending to be Moses and secondly, the scene where Madicken jumps off the wash-house and injures herself, losing consciousness. In the first scene Madicken jumps off the wash-house roof and uses an umbrella to try to fly, which of course backfires and she lands on the ground injuring her head. The following illustrations are used:

Illustration 15 – Madicken and the Umbrella Flight

US – 1962, Domanska, p46



UK – 1963, Wikland, p.36 and Swedish p.183

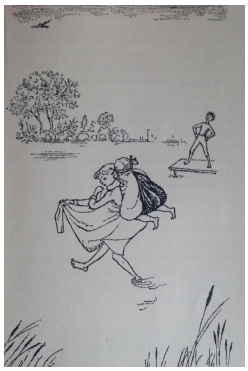
Here it is evident that the US version focuses on the fun element of Meg jumping off the roof: she appears to be flying with the umbrella happily and safely even though the result of the episode is dramatic and Meg/Madicken ends up hurt - her

sister believes she is dead. The Swedish and UK versions use Wikland's illustration of the aftermath of the umbrella flight, which sees Madicken crash to the ground and be knocked unconscious. It seems that the consequence of the flight is shielded in the US picture in order to underplay it and to relate more to the fantastical level of the episode. The UK illustration focuses on the aftermath of the event and the damage caused to Madicken by her games.

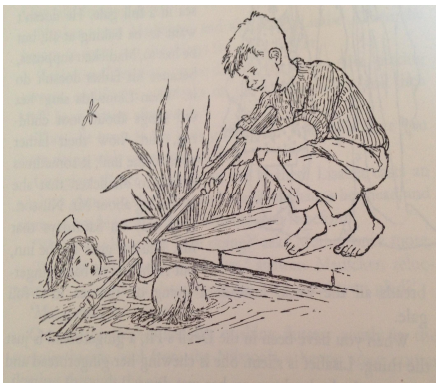
In the second scene depicting a dangerous scenario, there is a divergence again between the visual representations in the UK and US. In this particular scene Madicken has decided to put her little sister into a basket and put the basket into the river, thus recreating the scene of Moses in the bulrushes from the Book of Exodus. The episode backfires when they fall in the water and are luckily rescued by their neighbour, Abbe. The US focuses on the girls approaching the river while Albert/Abbe looks on from the pier. The UK version shows Abbe fishing the two little girls out of the lake after they fall into a deep section. The girls look somewhat distressed:

Illustration 16 – Madicken Falls into Water

US – 1962, Domanska p.21



UK – 1963, Wikland p.13 and Swedish p.184



Again, the UK chooses to focus on the aftermath of the scene, the girls are clearly in deep water and are very frightened. In contrast, the US picture shows the girls entering the water thereby de-emphasising the danger. In many respects this follows a common pattern found so far in this thesis whereby danger is toned down in the American versions.

The artwork of the two books *Pippi Longstocking* and *Madicken* thus reveals telling signs in line with the findings of the textual analysis. We see more openness demonstrated by the UK towards violence and danger. This was revealed by the appearance of a gun on the British front cover of *Pippi Longstocking* and by the emphasis on fighting: where an extra drawing of Pippi fighting is included as well as one of her fighting and overcoming a circus fighter. In *Madicken* the two examples show that the US tends to de-emphasise any dangerous activities presented in the text whereas the UK incorporates the original Swedish drawings in which the dangerous incidents are depicted clearly. The analysis now focuses on two final internal peritextual features of the book: prefaces and notes.

3.5. Prefaces and Notes

As discussed in the methodology chapter, prefaces are a useful mechanism to draw out information which the producers of the text, be it authors, editors, or translators may wish to bring to the attention of readers. Unfortunately, as predicted in the previous chapter, no prefaces have been included in the three titles covered in this chapter. One possible reason for this could be because the texts are not seen as academically worthy. In one re-edition of *Pippi Longstocking* from 1976 an editor's note is included from Kaye Webb, editor of Puffin Books from 1961 to 1979[37]. The note, however, gives little information about the book in general but gives a short synopsis and relates that in this new Puffin Books edition of *Pippi Longstocking* the pictures were re-illustrated by Richard Kennedy (who also illustrated the original UK version). It still shows that even by 1976, after 20 years of steady publication and a new edition by a new publisher, no further background information on the author and the contributors was seen as worthy of report at the beginning of the texts. Prefaces, it seems, and the communication of such information are not the norm for children's literature. Only in 2007, for the Oxford University Press retranslation, does biographical information about the author and

[37] http://www.sevenstories.org.uk/collection/collection-highlights/kaye-webb

illustrator enter the book via a postface and only at this point has Lindgren reached a status which warrants the inclusion of such information.

Similiarly, there are no notes in any of the books included here and the absence of notes mirrors the absence of prefaces within children's literature, as above. This absence might point to an attitude towards children's literature, where publishers do not feel it is necessary to explain further any of the phenomena experienced within the texts, although a more comprehensive comparison of a larger British and American corpus would be necessary to establish this claim. There are, however, a few instances where brackets are used or where explanatory information is given within the narrative itself. These interjections occur only in the American editions of the present comparison, which seem to try to inform the child reader about Sweden and foreign elements (see footnote 33, p. 151 for further examples). Finally, to conclude the section on paratext, the area of epitext is explored to discover whether the themes presented thus far are also supported in epitextual evidence.

3.6. Epitext

In the following section the role of epitext as a research tool will be explored. Epitext, as distinct from peritext, is defined as material which exists about, and because of, the text but is not contained within the text itself. An example would be the author giving an interview about the book, a biography or autobiography. Information contained within epitext can sometimes give leads on why certain elements of the books appear in the way they do. For example, Lindgren's explanation about the American publisher's idea to change 'manure' to 'withered leaves,' as mentioned above on p. 82, can give a clue about a certain prevalent attitude. In the case of this thesis, so far, some pointers have been given which indicate that attitudes regarding a sterile and proper upbringing were indeed prevalent.

3.6.1. Astrid Lindgren the Author

As a starting point it is helpful to consider Astrid Lindgren's own values and beliefs in order to understand the important impact she had in Sweden and how she became a significant cultural figure. Her work in Sweden is considered to be very strongly linked to deep-rooted cultural and educational values concerning the rearing of children and her positioning of the child as central, independent and equal. Kümmerling-Meibauer and Surmatz claim that "Lindgren's works have had and still have a considerable impact on international children's literature…due to the innovative concepts of childhood inherent in her work" (Kümmerling-Meibauer & Surmatz, 2011).

The reasoning behind the choice of Astrid Lindgren, and in particular *Pippi Longstocking*, as a case-study was three-fold. Firstly, Lindgren is a famous and important writer[38] for children around the world. In her book, *Comparative Children's Literature,* Emer O' Sullivan classifies *Pippi Longstocking* as one of the top 50 children's books regarded by the general public and the book trade as a children's classic (O'Sullivan, 2005, pp. 132-133); secondly, Lindgren's books have been translated into sixty languages and millions of copies of her books have been sold worldwide (Metcalf, 1995, p. vii); thirdly, Lindgren's views about the child's often denigrated position in society challenged the dominant ideology in her home country, Sweden, at the time of writing. Lindgren's views are explored by Ulla Lundqvist in her book *The Child of the Century*[39]:

> In the personality of *Pippi Longstocking* Astrid Lindgren presents her view *for* [i.e. on the side of] the child in the struggle, which on one level always takes place, between a child and an adult but without making Pippi an example or role model (Lundqvist, 1979, p. 10 [my translation]).

[38] Peter Hunt, describes Lindgren as "the most successful Swedish writer" (Hunt, 2000: 110)

[39] Ulla Lundqvist sets out the intentions of her book *The Child of the Century* as being "to point out some important patterns in the complicated context which has made the books about *Pippi Longstocking* come to be recognised as literature which emancipates the child" (Lundqvist 1979: 9-10, [my translation]).

This is further consolidated by Rita Ghesquiere who describes *Pippi Longstocking* as: "revolutionary...a book that in spite of its fantasy character was a plea for an anti-authoritarian approach" (Ghesquiere, 2006, p. 24). The revolutionary and anti-authoritarian approach refers to Pippi's existence outwith the normal social parameters: she is in no way constrained by any cultural or social norms and does exactly as she pleases, she does not attend school, she talks to adults in an often outspoken and challenging manner, she is financially autonomous and she lives alone. This self-sufficient child exists very much against the normal societal expectation. Pippi believes she is equal and thus demonstrates Lindgren's ideal of the child's right to parity in society. Further, Ulla Lundqvist states that "*Pippi Longstocking* has come to be recognised as literature which emancipates the child" (Lundqvist, 1979: 9-10 [my translation]). Lindgren's intention was to create real strength in the character of Pippi and yet the American translations reduce Pippi's strength by toning down many of the ways in which she challenges society.

The second text covered in this chapter is another, albeit slightly less well-known, one of Lindgren's anti-authoritarian girls, *Madicken.* The character of Madicken is similar to Pippi in many respects: a girl of a similar age who seeks creative adventures, who approaches adults as if equal with them and is often viewed by the adults, and other children, as disruptive and challenging yet ultimately harmless. As with Pippi, there is an underlying theme that the child must explore and experience the world through its own eyes, away from the prohibitive gaze of adults. However, Madicken's challenge is greater than Pippi Longstocking's because she is based on a real person in a real context whereas Pippi is much more fantastical. Madicken's urge to explore must be conducted within the setting of a real girl in a family, with all the responsibilities, disappointments, and approval-seeking that being in a family brings. When Pippi's behaviour deviates from normal social expectations, she essentially answers to no-one, whereas Madicken must answer to her parents, teachers and neighbours when adventures go awry. Madicken still misbehaves despite her realistic and solid family background which shows again Lindgren's

appeal to readers to embrace independent, anti-authoritarian girls. These two girls challenge the social norm of how a girl should be in society: pretty, quiet, well-behaved and meek. They are therefore, both of them, important characters with character traits that could potentially upset a receiving target culture. With these characters Lindgren challenges the established demeanour, characteristics and deportment of little girls as presented traditionally in Sweden. Thus, in the translation of these two girls, target cultures are faced with female characters who do not have the expected etiquette, form and social graces. As demonstrated in the following metatext from the TLS in 1963, Lindgren had already established a reputation for creating naughty environments for her characters: Elaine Moss writes: "Mischief is Astrid Lindgren's territory" (Moss, 1963). Therefore, the lack of respect for authority in Lindgren's characters was already visible in the reports of journalists.

In addition to the socially challenging characteristics of Madicken and Pippi, there is also the theme of death which recurs openly in Lindgren's texts. In *Pippi Longstocking*, Pippi talks openly about her dead mother but she does so without sadness or regret and takes comfort in the fact that she has become an angel. In *Madicken* a starker social message is tackled: the death of children from the neglect of drunken fathers. The latter message regarding death caused by alcohol is removed from the American version, which seems to be a norm in American children's literature. Indeed, Jonathan Cott, whilst referring to American literature, states that "…death [is] a subject children's literature, in this century [20th] at least, has tended to shy away from" (Cott, 1983, p. 156). In his interview with Astrid Lindgren about her book *The Brothers Lionheart*, where two brothers both die, Cott reveals that Lindgren hoped to open up discussion about death for children and in particular about what happens after death (ibid.). In this respect, the wishes of Lindgren might not be held up by American translations.

Lindgren's political beliefs are also present in her works. In particular her books reveal her social values in terms of her beliefs about education and her views on the child's position in society (Metcalf, 1995; Lundqvist, 1979). Eva-Maria Metcalf describes the social parity that Lindgren called for:

> Lindgren's writing is based on the conviction that all human beings deserve respect, be they old or young, poor or rich. But since reality was and largely remains otherwise, Lindgren created a fictional counterworld in which children are granted respect or in which they possess the freedom and strength to claim it (Metcalf, 1995, p. 50).

Ulla Lundqvist also recounts Lindgren's interest in modern pedagogy, especially the philosophies of Bertrand Russell and Alexander Sutherland Neill. These two educational philosophers foregrounded the child's position in society as equal and as having an equal need for power (Lundqvist, 1979, pp. 16, 23). Lindgren's intention was to disrupt her own culture, to gain recognition of the child as having some level of autonomy and this is clearly demonstrated by the character of *Pippi Longstocking*. She exists outwith the normal social order, outwith the education system and consequently outwith its concomitant social conditioning. In addition, Pippi's use of language, primarily because she has not been conditioned by society's schooling, is innovative, imaginary and often inaccurate. Maria Nikolajeva describes Pippi's use of language as interrogating the symbolic order[40]. Partly this is to purposefully ignore the conventional aspect of the sign to emphasize the existence of rules and the fact that they can be broken, but also to confirm to the child reader their own language proficiency (Nikolajeva, 2005, p. 218). The breaking of language rules also appears in *Madicken* but in this book the children test the boundaries of what is acceptable for a child to say, e.g. swearing. The distinctive disruptive qualities of both the language and behaviour of the two girls, Pippi and Madicken, are what makes them a challenge to read. Most importantly, it was these

[40] Nikolajeva builds on Jacques Lacan's definition of the Symbolic order which "refers to the semiotic concept of "symbol" which is verbal, because language is based on conventional signs. The signifiers of Symbolic language – for instance, letters and words – are incomprehensible to outsiders… the Symbolic language, especially written language, is linear and structured (Nikolajeva, 2005: 213).

challenging qualities which set Lindgren aside from other authors of the time. Lindgren repeatedly showed through her characters how she intended to challenge current ideals of behaviour. Ultimately this leads to very different results in translation in the UK and the US and it could be argued that the intentions of Lindgren are not upheld by the American versions of her texts.

The paratextual analysis has provided some interesting insights and for the most part the paratexts show similarities with the findings of the textual analysis. In some instances there was very little difference between the UK and the US; this was mainly in terms of the representation of Swedishness in the texts. Generally, the titles used by the two countries are very similar to the original (with the exception of Mischievous Meg). Neither country uses prefaces or notes as a means to incorporate further information into the books. In these respects, the approach of the two countries towards paratext is similar. However, the most significant differences between the two countries can be seen in their artistic style: in the cover art, the text used on the covers to sell the works and the illustrations contained within the texts.

The decision made to change the covers in both countries is important because this shows how different the approaches are to design a book which will sell in the specific country. Both countries use artwork which they feel will appeal to their target culture audiences. They also include only laudatory blurbs from reviewers or journals which will be instantly recognisable to a British or American audience. This shows that publishers devise the products with a distinct target culture in mind.

In addition, the information carried on the cover work and the illustrations mirrors the findings of the textual analysis and shows that the UK allows more information of a dangerous nature into the paratexts. The American paratexts play down danger such as guns on the front cover or remarks from reviewers where the characters' exasperating behaviour is used positively to market the book.

In terms of the internal artwork contemporary norms can be seen along with the artistic trends and tastes, as Fischer (2008) suggests, in each country. Norms regarding who should draw the pictures are evident: for the US drawings need to be redone by an American to ensure adherence to the artistic taste of the American audience but also to represent the text in its American form, because, as was shown in the textual analysis, whole chapters may be cut from texts so it is important to redo the illustrations to reflect this. Other contemporary norms also emerged regarding the appearance of danger, injury and fighting which were all emphasised in the UK illustrations but downplayed by the American ones, once again mirroring the findings of the textual analysis. The difference in attitudes towards danger, injury, fighting and bad behaviour are significant in two respects: firstly, because these are aspects which affect the lives of almost all children and will be topics children themselves identify with daily; and, secondly, because Lindgren's call for parity, acceptance and independence for the child was of paramount importance to her. Her message is presented differently in the two target cultures. Thus, the peritextual and epitextual material shows a clear divide in the presentation of British and American cultural values and highlights there are distinct and very separate target cultures at play.

In what follows, the reception of the books are studied via contemporary book reviews, also called metatexts. The main question seeks to establish whether the reviews confirm that the American versions seem more socially and culturally purified than the British.

4. Metatextual Information

The purpose of this section is to evaluate the opinions and perspectives shown by the outside world about the texts under scrutiny. The section uses books reviews and journal articles to assess whether the views of the critiquing world mirror the evidence found in the textual and paratextual analysis.

The British metatexts are first discussed, followed by their American counterparts. Secondly, the results of each set of reviews are compared to each other, as well as reframed within the findings of the textual and paratextual analysis. The reviews of *Pippi Longstocking* are assessed first, followed by *Madicken*.

4.1. Metatext: *Pippi Longstocking*

Three book reviews provided by the British magazine, the *Times Literary Supplement* (TLS) have been used. The reviews range in date from 1950-57.

Firstly, in a British article from the *TLS* about Swedish children's literature Anna Sturge chooses an interesting quote to demonstrate the "daring humour" of Astrid Lindgren and to emphasise her appeal to children. The quote from *Pippi Longstocking* concerns her disdain for being told to go to bed; she might refuse gently at first, then angrily, then "there might also be a whacking in the background"[41] (Sturge, 1951, p. xvii). The reviewer here chooses to highlight Pippi's impervious and facetious attitude to violence, a common theme in the books. Secondly, in a book review featured in the *TLS* in 1954, just after the release of *Pippi Longstocking* in the UK, the reviewer, Elizabeth Sturch, also highlights the somewhat anti-social features of Pippi's character openly:

> From Sweden comes the riotous story of *Pippi Longstocking*, a rip-roaring young female character who will go straight to the heart of every tomboy who has longed to live by herself, ride horses, outwit policemen, rout burglars, and *not* go to school. Pippi is a most ingenious child and as a teller of tall tales has very few equals (Sturch, 1954).

The review uses Pippi's questionable behaviour to sell the stories to potential readers. It is clear therefore that certain aspects of Pippi's behaviour were acceptable in UK children's literature at the time: aspects such as her tomboy

[41] The quote here from *Pippi Longstocking* must be the reviewer's own translation. The article was published in 1950, before the British version. The article also refers to the fact an English version is available but does not point to the fact it is the American version. Neither the UK nor the US text express this section using Sturge's words above. The UK opts for "thrashing" and the US for "spanking".

behaviour, living alone, outwitting police, defeating burglars, avoiding school and lying. The review openly credits the books as a translation too, as both the translator and illustrator are mentioned. Lastly, in the final book review of *Pippi Goes Aboard* (in this case about the second book not featured in this case study) Pippi is compared to a British character, William, from Richmal Crompton's *Just William* series. William is also an unruly and rebellious protagonist and, like Pippi, he has an equal disdain for the use of 'proper' language. The comparison portrays the similarities in their characters: "attractive ragamuffin traits of a wild, independent small girl; like William but with a streak of fantasy, enriched and made more memorable" (Whitlock, 1956).

Very little from 1957 exists for *Pippi in the South Seas,* however, but there is one short review in the *TLS* from November 1957, where the book is said to "continue[s] the saga of this wild, magic girl who is a match for any grown-up…Good entertainment for good readers who are not affronted by impossibilities" (Penning-Rowsell, 1957).

The British reviewers highlight the same controversial features as were highlighted in the textual and paratexual analysis i.e. an open attitude to a strong, independent female who challenges authority, social structure and traditional behavioural expectations, as well as an open attitude towards the humorous side of slapstick violence.

Below, the views of reviewers from the US literary field are presented. Articles reviewing *Pippi Longstocking* were retrieved from *The New York Times* and *The Washington Post* between 1950-1960.

Firstly, in a book review for *The New York Times* from 1950, Marian Rayburn Brown draws attention to Pippi's unusual characteristics and strengths: she has "…escaped from all adult supervision and restriction" (Brown, 1950, p. 226). Attention is drawn

to Pippi's ability to lift her horse, to lift the policemen and to "subdue two robbers who want her chest of gold. Pippi's fantastic stories and humorous escapades exemplify many of the frustrations of normal children" (ibid.).

Secondly, in a book review from *The Washington Post* also from 1950, Maurine Gilbert writes fondly of Pippi, drawing attention to the introduction where the reader learns that Pippi has no mother or father to tell her when to go to bed. The article then recounts the tale of the two policemen who have come to take Pippi to a children's home and she "picks up the two policemen who come for her in her strong arms and sets them down in the street outside her garden gate" (Gilbert, 1950, p. 5). In fact, in the scene Pippi tricks the police into chasing her onto her roof before removing the ladder, leaving them stranded on the roof and thus intensifying their anger and making them even more determined to catch her. In the final review here from *The New York Times*, Lavinia Davis writes of Pippi in *Pippi in the South Seas* as an "irrepressible character" (Davis, 1960, p. 16) who "outwits and…out-muscles two thieves…" (ibid.).

The evidence presented here by the three reviews does draw attention to the fact that Pippi exists outwith normal structures and rules and that these rules are broken, by carrying policemen, or living alone without adult supervision. There is also an emphasis on the fact Pippi is fantastic in comparison to "normal" children, thus drawing attention away from the fact that normal children might be influenced to follow her behaviour. In contrast to the British reviewers' opinions on *Pippi Longstocking*, it could be argued that the American versions used more toned down examples to sell the stories. In the UK reviews she is said to actively "not go to school" (Sturch) whereas the US situates her as having "escaped adult supervision" (Brown). The British describe her as wild and independent, a tomboy, potentially reacting violently when told to go to bed, a match for any grown-up, whereas the US reviewers describe her as unusual, strong and, at worst, irrepressible. There are subtle differences in the way the reviews choose to portray Pippi, which at this

stage in the analysis could be said to correspond with the findings of the textual analysis. The focus now moves to the second character of the case study: Madicken.

4.2. Metatext: *Madicken*

Firstly, for *Madicken*, there are three British reviews from 1960-63. Two of these are from the *Times Literary Supplement* (TLS) and one is from *The Guardian*.

In an article examining European fiction which may be translated in the near future, de Bourcier (1960) describes Madicken as "an adorable little inventor of pranks, irrepressible and full of imagination. Her purely human qualities will no doubt endear her to children all over the world" (de Bourcier & Sturge, 1960).

Elaine Moss writing again in the UK for the *TLS* calls Madicken "a heroine who has all the tomboy assets and innocent naughtiness of the old-established Pippi Longstocking…and little girls who are just at an age when they begin to accept responsibility worship Madicken as a true expression of their "would-if-they-dared selves" (Moss, 1963, p. 436). The reviewer here again gives a very strong indication of the anti-authoritarian nature of *Madicken* and an active imploration to dare to be naughty. Again, we see in the wider metatextual world that the fictional naughty behaviour of the two Lindgren girls is embraced if not revelled in by the reviewers in the UK.

Mary Crozier writing for *The Guardian* in 1963, conversely, paints a rather idyllic picture of *Madicken*:

> We get used to thinking of the Swedes as gloomy; that is the effect of always hearing about their suicide rate. No such shadow is cast in Madicken, by Astrid Lindgren…translated by Marianne Turner, with delicate little drawings by Ilon Wikland. Madicken and her sister Lisabet are two mischievous little girls with a comfortable mother and father…they have many adventures, not very big, but seeming tremendous as they do when one is very young, and their home by the river, life in the different seasons and the Christmas scene at the end, make a secure and happy world (Crozier, 1963, p. 14).

Thus the UK reviewers portray Madicken's world differently from 'irrepressible' to a 'secure' environment. The first review by de Bourcier, however, does not refer to the Turner translation which the latter two reviews do. On the one hand the Moss review pitches Madicken in a league of naughtiness with Pippi whereas the second review by Crozier paints a more idyllic picture of Madicken's life, with less emphasis on pranks and naughtiness.

In the US, only two reviews were found for *Mischievous Meg*, one from the *New York Times* and one from the *Washington Post*, both from the 1962 publication date of Gerry Bothmer's translation.

Over in America the *New York Times* presents a slightly different appeal to *Mischievous Meg*:

> The author of the ever popular "Pippi Longstocking" has created another entertaining heroine, one not quite as sensational as that appealing redhead…Unlike Pippi,…Meg Peterson has a more conventional home life. She lives in a big red house in Sweden, right by a river where she loves to play. Of course the games occasionally get out of hand, like the time Meg was Pharoah's daughter and baby Moses – played by younger sister Betsy – was dunked rather than saved. Or the day the two sisters decided to play on the roof of the woodshed, and Meg thought she'd try to fly….She might make some weak-hearted parents tremble, but her contemporaries will find her "neat" (Eiseman, 1962, p. BR15).

The paratextual evidence above revealed that in the illustrations provided for the original Swedish and for the UK version the scene referred to here about the Moses story backfired significantly and the two little girls were retrieved from the water by their neighbour. "Dunking" seems somewhat of an understatement for what happened, which again is in line with the overall toning down of *Mischievous Meg* in America generally. The second scene depicted is also toned down in the illustrations, where Meg is seen to fly easily in the pictures using an umbrella,

whereas in the UK and Swedish versions she is shown unconscious lying on the ground after the attempt failed.

In contrast, *The Washington Post* had but a sparse review by reviewer Dorothy Mullikin who states:

> A family story from Sweden…Betsy is a 5-year old who says what she thinks; Meg has an imagination which might be her undoing. Their adventures make merry reading. Ages 10 to 11 (Mullikin, 1962, p. E7).

On balance, the naughtiness of *Madicken* is toned down both in the US and UK reviews. At least one reviewer from the UK, however, does compare *Madicken* and her naughtiness to Pippi Longstocking and gives an indication of an anti-authoritarian female child living within the comfortable surroundings of a middle-class Swedish family. Thus, the UK review by Moss does reflect the pattern which emerged in the textual analysis and in the paratextual analysis whereby naughtiness, danger and challenging behaviour were toned down more in the US versions than in the UK version.

5. Conclusion

In conclusion, the patterns presented in this chapter tend to echo those found in the previous chapter and support an idea that UK and US translation are strongly affected by the ideals, values and beliefs of their specific target cultures. This is reflected in the textual differences and is extended to the paratext and metatext.

The American editions shown here tend to have higher levels of purification concerning endangerment, death and anti-authoritarian behaviour. However, some instances where one would expect higher US intervention do not occur. Firstly, due to the examples found in *Findus and Pettson*, it was expected that weapons might be removed. However, there is, on the whole, a similar attitude to guns and daggers displayed in both the UK and US. Secondly, some violent elements are preserved:

for example, the pirates from *Pippi in the South Seas,* Jim and Buck, even threaten to kill Pippi and her horse; and the school mistress from *Pippi Longstocking* threatens to use corporal punishment in one of the lessons. Both examples are retained in both versions of the translations.

Generally, though, the chapter shows a lower tolerance of violence in the American books: the bull's attack on Tommy and the 'attempt' of Pippi to poison her Grandmother with fox poison are toned down or replaced in the American version but not in the British. Anti-authoritarian traits such as cheekiness, rule-breaking and rudeness are retained in the UK but toned down in the US, as are elements of swearing and anger (whether displayed by adults or children). Only on one occasion was violence toned down by the UK, where it was not in the US. And there was complete disgust for spitting in 1950s Great Britain, which was not the case in the US version.

It could be argued on the basis of this chapter that Pippi's anti-authoritarian character is diluted in the US versions. However, the US is not the only country to find elements of Pippi's behaviour problematic: O'Sullivan gives an example from a German translation of 1965 by Cäcile Heinig which, instead of portraying Pippi and friends playing with a pistol, represents the newly responsible Pippi as changing her mind and states pistols are not for children (O'Sullivan, 2005, p. 83). Pippi, therefore, presents difficult characteristics for translation in many countries. There are many aspects of the life she leads which, in 1950s America, seem not to be appropriate and some of these aspects were not appropriate for the German version of 1965.

Similarly, *Madicken* showed that higher levels of purification were present in the American versions of the book: violence, bad behaviour and alcohol are omitted and the intervention is so great that a whole chapter concerning the fighting of children is removed.

Further, the American ellipsis of these issues could even be extended to the paratexts, where dangerous scenes such as Pippi fighting or holding guns or Madicken being rendered unconscious, are not depicted in American paratext but are in the British. Children fighting is also freely depicted, or even emphasised in the UK versions, indicating that this feature may in fact attract readers of this generation. This could be related to the fact that the genre of naughty children already existed in UK literature; as noted in the metatext evidence, Pippi was compared to William from the *Just Williiam* series, which suggests that readers were assumed to identify already with an anti-authoritarian child.

The evidence presented indicates that the UK and the US differ greatly in their translations on a textual, paratextual and metatextual level, which could be indicative of two very separate and dissimilar literary fields. There are clear norms of translational behaviour at play, which are not related solely to translator, editor, nor to publisher; in some respects these norms could be linked to the idea of 'nation' and target society. Chesterman's expectancy norms find legitimacy in these separate translations, since these norms designate that readers of translations have a certain expectancy about what the translations should be like (Chesterman, 2000, p. 64). This idea of what a reader might be expecting could be one of the reasons that such clear patterns recur in the US and UK. It would also show how these two environments are distinct, separate and different and thus, as in this case study, required separate translations for the texts. The texts seem to support the argument that translations are "facts of their target culture" (Toury, 1995, p. 24). The separate translations of the UK and US included here repeatedly mirror different cultural values, beliefs and norms from each other, perhaps demonstrating that target culture might benefit from being defined in terms along geopolitical and national state borders. This is discussed further in Chapter 7 when the findings are collated and analysed within a Bourdieusian framework. In the next chapter, the

focus moves to translations which have been produced to function in both target cultures, a phenomenon termed ‘translatlantic translation’ in this thesis.

Chapter 6: Transatlantic Translation – Case Study of Astrid Lindgren

1. Introduction

This chapter investigates several transatlantic translations of Astrid Lindgren to determine any differences on a textual, paratextual and metatextual level between the UK and US editions. It analyses whether texts translated in one country, and subsequently distributed in the other, are subject to any editing. It also examines how reviewers of each literary field receive the transatlantic texts. For example, are American translated transatlantic texts scrutinised for being too American, as was shown in the example above in the review of Linda Coverdale, and are British generated texts deemed too open or liberal for American audiences?

As shown in the previous chapters, the UK and US tend to produce different texts when they translate separately. The prior two case studies highlighted consistent outcomes across various texts, by different authors, by different translators, and by different publishing houses. One might expect, therefore, to come across some form of variance in the UK and US transatlantic texts. Are those same patterns that arose in the separate translation case studies apparent in transatlantic translation too, i.e. do we see stronger forms of socio-cultural purification in American translations than in British?

The chapter considers three texts by Astrid Lindgren: *Emil in the Soup Tureen* (*Emil i Lönneberga*), *Ronia, The Robber's Daughter* (*Ronja*, *Rövardotter*), and *Pippi Longstocking* (*Pippi Långstrump*) (2007 – re-edition). *Emil in the Soup Tureen* and *Ronia*, *The Robber's Daughter* were produced initially in the UK and subsequently sold to American publishers. *Pippi Longstocking* was translated separately in the US in 1950, then in the UK in 1954, and the version covered here will be the 2007 retranslated transatlantic text, which was commissioned in the UK and published simultaneously in the US. It has not been possible to establish for certain where the

version of Emil was produced but the bibliographic information would suggest it was also translated by a British publishing house in collaboration with an America partner, and this will be discussed further under section 2.6. The texts were chosen as they are the only available examples of transatlantic translations from within Lindgren's oeuvre.

All in all, this section aims to address whether the textual content of transatlantic translations is edited by UK or US publishers and whether the editing tends to follow the patterns of purification already presented in this thesis. Firstly, the texts are explored for different approaches to socio-cultural purification of endangerment, death and anti-authoritarian behaviour. Secondly, the paratextual presentational elements such as titles, illustrations and prefaces are explored as well as any interviews that may have been given by contribtors to the texts. Finally, the chapter identifies what the wider social sphere thinks about the texts via criticism in reviews and newspapers.

2. Transatlantic Text 1: *Ronia, The Robber's Daughter*

Astrid Lindgren's final novel for children, *Ronia, The Robber's Daughter* (*Ronja, Rövardotter*), was published in 1981 and tells the story of Ronia, the daughter of a gang of robbers who struggle while living in the depths of the forest and resort to robbery to survive. Ronia must overcome the daily struggles of the dark and dangerous forest whilst also helping the family to reconcile a long-running feud with their arch-enemy, a rival robber clan.

2.1. Textual Analysis: *Ronia, The Robber's Daughter*

The text was commissioned firstly by Methuen Children's Books in 1983 and a translation was produced by Patricia Crampton, a British translator who had previously translated many Swedish texts, several of which were Lindgren's, including a retranslation of *Madicken (Mardie)*. Crampton's translation was also

published in America in 1983 by Viking Press[42] and was subsequently published by Puffin Books, New York, as a transatlantic paperback in 1985. The two texts are different in places due to some editorial changes which "Americanise" the text. The publishers at Methuen were keen for the translation published in the US to be Crampton's original, with some edits made with Lindgren's permission (Berry, 2014)[43]. In the archives held at Random House, a discussion between Rosemary Collins, Children's Editor at Methuen and Patricia Crampton takes place in which Collins informs Crampton that Viking Press has sought permission to make some Americanisations. Collins states:

> We would hope it would be in terms of spelling and substituting words for other words, rather than trying to change anything radically…otherwise I think Viking will prepare their own translation and of course we shall get nothing at all from it (Collins, 1982).

Indeed, some spelling changes and substitutions were made, including names (Ronia is called Kirsty in the British edition) and other words, for example, Ronia's "fringe" was changed to "bangs" in American English. Some difficult elements are retained in both versions, for example violence, murder attempts, fighting, and reference to drinking alcohol are retained which would seem to go against the usual tolerance of American editions, but is in line with the trend of British translation in general. Several other edits were made to the American version of Crampton's translation, such edits falling under the rubric of socio-cultural purification of bad behaviour.

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[42] Viking Press was bought by Penguin in 1975 see *School Library Journal* "Viking Press Is Sold To Penguin Books" resulting in another transatlantic edition of the book being released by Puffin Books in 1985 in both the UK and the US ("Viking Press is Sold to Penguin Books," 1975).

[43] Information on the exchanges between Methuen and Viking are reproduced with kind permission of Charlotte Berry, archivist and researcher, Random House and Karin Nyman of the Lindgren Estate.

2.2. Socio-cultural Purification: Anti-authoritarian Children and Unruly Adults

The following examples show instances of the socio-cultural purification of bad behaviour exhibited by children and adults. There are some subtle changes to linguistic elements by the America editors which tend to show how this transatlantic British translation was toned-down to adhere to American traditions of translation. In particular, anger and cheekiness appear to be amended.

Example 36 – Reduction of Rage

In this first example the Swedish and British versions exhibit an emphasis on rage. This has been reduced in the American version by the removal of the word "positively", which was contained in Crampton's original manuscript.

Ronja, Rövardotter, 1981, Stockholm: Rabén och Sjögren, p35, Swedish version:

> Ronja flämtade till, så ursinnig blev hon.
>
> [Ronja gasped, she was so furious. (My translation.)]

The Robber's Daughter, 1983, London: Methuen, p27, UK version:

> Kirsty positively gasped with rage.

Ronia, The Robber's Daughter, 1983, New York: Viking Press, p24, US version:

> Ronia gasped with rage.

The removal of "positively" is perhaps due to it sounding too British, and it not reflecting usual American expression. However, a translation which would work in American English could easily have been found if the editors had revisited the original text. The Swedish could also be translated as "Ronia gasped, so enraged she was" but there is emphasis on how furious she is by the addition in Swedish of "så", which means "so". The emphasis on how mad Ronia was is lost in the American translation. In the next example, another removal is made by the American transatlantic text concerning an insulting word.

Example 37 – Toning Down of "Rascal"

In this scene, Ronia wants to insult Birk, the rival's son, by calling him a "lymmel" (rascal, scoundrel, villain), but the reference to this extra word is removed from the US version:

Ronja, Rövardotter, 1981, Stockholm: Rabén och Sjögren, p35, Swedish version:

> Hon reste sej för att gå. Men då såg hon vad Birk tänkte göra. Sannerligen, den lymmeln tänkte flöja över Helvetesgapet!
>
> [She got up to go. But then she saw what Birk was thinking of doing. Indeed, the rascal was thinking of jumping over Hell's Abyss! (My translation.)]

The Robber's Daughter, 1983, London: Methuen, p29-30, UK version:

> She got up to go. But then she saw what Burl was going to do. The rascal was preparing to fly across Hell's Gap!

Ronia, The Robber's Daughter, 1983, New York: Viking Press, p24, US version:

> She got up to go. But then she saw what Birk was going to do. He was getting ready to fly across Hell's Gap!

There are other words which could have been used in American such as 'felon', 'delinquent' or 'scoundrel', but instead the word is simply removed and replaced with a pronoun. The quality or richness of the translation is thereby compromised by the editorial changes.

In the next series of excerpts, cheekiness is toned down by the US version. In the first example the reduction is very slight, but the UK version contains an extra line, referencing specifically the cheekiness. Ronia feels that the son of the rival clan's leader, Birk, is cheeky:

Example 38 – What Incredible Cheek!

Ronja, Rövardotter, 1981, Stockholm: Rabén och Sjögren, p35, Swedish version:

> Jaså det hade man alltid hört! Vilken otrolig oförskämdhet! Det började koka i henne. Men värre skulle det bli.
>
> [Well that was what we always heard. What unbelieveable cheekiness! She began to boil inside. But it would get worse. (My translation.)]

The Robber's Daughter, 1983, London: Methuen, p37, UK version:

> So, that was what they always said! What incredible cheek! She began to boil. But there was worse to come.

Ronia, The Robber's Daughter, 1983, New York: Viking Press, p24, US version:

> So that was what they always said! She began to boil. But there was worse to come.

It might be that the phrase "what cheek" is meaningless in American English but the words uttered by Ronia in the original could be translated as "what unbelievable insolence" or "rudeness". Again omission reflects that the editor might not have had access to the Swedish original, nor were they prepared to investigate what the original said because it was easier, and presumably cheaper, to simply remove the sentence. Although this does not alter significantly the meaning of the passage, it does reduce the apparent irritation of Ronia which is repeated over two sentences in the original and British versions.

Example 39 – Cheeky Neologism

The pattern of cheekiness-removal is continued in the next example, regarding a phrase made up by Lindgren "att fara åt pipsvängen" which means "clear off" or "get stuffed", and which is used several times in the book. This is Ronia's made-up way of insulting Birk, but it is also semi-endearing. The creation of the phrase shows Ronia's creativity, and also her underlying affection for Birk: at this point the reader begins to suspect that Ronia has deeper feelings for Birk and the way she fumbles, and creates the neologism with which to insult Birk, actually reveals that she cares more about him than she would admit. Crampton came up with the translation "go to blazes", but this was not thought suitable by the American editor and

consequently it was altered in the first instance but in latter cases it was simply removed:

Ronja, Rövardotter, 1981, Stockholm: Rabén och Sjögren, p61, Swedish version:

> "Far åt pipsvängen med dej", sa hon vänligt. Och sedan sprang hon.
>
> ["Go and skedaddle, you," she said kindly. And then she ran off. (My translation.)]

The Robber's Daughter, 1983, London: Methuen, p49, UK version:

> 'Go to blazes then,' she said kindly, and off she ran.

Ronia, The Robber's Daughter, 1983, New York: Viking Press, p43, US version:

> "Be gone then," she said kindly, and off she ran.

In the archival notes taken by Berry (Berry, 2014), an exchange between Lindgren and the UK editor at Methuen is recorded in which Lindgren expresses regret that Crampton, the UK translator, was not able to create a neologism in English in response to 'pipsvängen'. Crampton had settled with 'go to blazes' which is further removed in the US version. An attempt is made by Crampton, albeit not to the satisfaction of Lindgren, to replicate the friendly insult. Although the neologism intended by Lindgren is lost on both versions, the British version attempts to keep some continuity by establishing the theme of 'go to blazes' as an affectionate insult. This was played down by the very straightforward and unplayful rendering "be gone" by the American editor and was edited out in subsequent passages.

The changes made by the American editor are all very subtle, and do not change the meaning of the texts drastically. They are, however, in line with the patterns already established in the two prior case studies, which is that American translation tends to tone down instances of cheeky, violent, or inappropriate behaviour, especially when exhibited by children. However, in September 1983 Penguin Books (who owned Viking Press) bought the paperback rights to the translation. This meant that all subsequent reprints of the book would use the American edition of Crampton's

translation. The words which worked adequately in the first British translation are subsequently not brought back in later reprints, with the only exception of “fringe” which is re-exchanged for “bangs”. The British translation was not quite suitable for the US and was changed to fit American norms, but ironically for the British market this is now the only version of the text a British reader can buy.

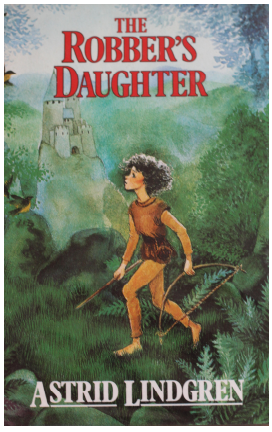
2.3. Paratextual Analysis: *Ronia, The Robber’s Daughter*

The UK text uses the same cover art as the Swedish original which is a picture by Ilon Wikland. It depicts a small, rugged-looking child, walking in the forest carrying a bow and arrow. The title lettering mimics the Swedish in colour and typeface, the three covers are depicted below:

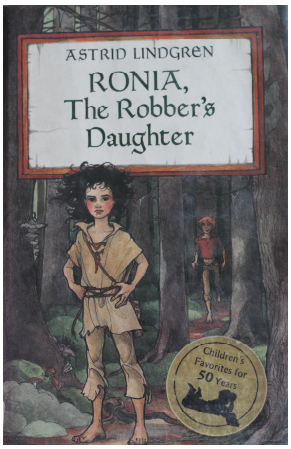
Illustration 17 – Front Cover of *Ronia the Robber’s Daughter*

Swedish Source Text 1981

UK Version – 1983



US Version - 1983



The US chose to re-do the cover art completely, with a fresh drawing by Trina Schart Hyman. Hyman was a famous and award-winning illustrator in the US. The New York Times observed in her obituary that she was awarded “the Caldecott Medal, the highest award for authors and artists in her field” (Saxon, 2004). This embodies an apparant trend in American children’s publishing to replace the original source text illustrations with those of a famous illustrator in the States. This was the case for *Pippi Longstocking* by Glanzman, and *Mischievous Meg* by Domanska. This signifies that Americans understand their market and what will appeal to prospective buyers; using a recognisable image by famous illustrators is a clever

marketing tool. Hyman's drawing depicts a similarly rugged-looking, sullen girl, but the bow and arrow has been removed from the cover in much the same way as Pippi was not to be seen carrying a weapon on the front cover of *Pippi Longstocking.* Vivi Edström states that "…Wikland's illustrations…have a Northernly inclination, reminiscent of Norwegian pictures of trolls from the turn of the century" (Edström, 2000, p. 276). This could also be an explanation for why the cover was changed and all the illustrations removed from the US version, as the American editors felt the illustrations by Wikland were too remote or distant for a US audience.

Neither of the back covers show any blurbs, instead they both show a continuation of the front cover drawing. The dust jacket of the UK contains synopses of three other Lindgren characters (two of which are translated by Crampton too), as well as a short biography of Lindgren. The US dust jacket advertises the three Pippi books with reviews from American reviewers.

There are no internal illustrations in the US book; the UK, however, retains the illustrations of Wikland from the Swedish original. In the paperback editions reprinted from 1985 onwards, the illustrations remain removed. Apart from being "Northernly", as Edström suggests above, some of the illustrations are very realistic, and feature real situations which could contravene certain taboos, including fighting and nakedness. In the two pictures below we see Lovis, Ronia's mother, breastfeeding her, and also the males of the robber clan have long-overdue communal wash, which they all do naked, of course:

Illustration 18 - Nudity

Wikland – 1983, p.10, UK

Wikland – 1983, p.83, UK

Thus the pictures are very open and factual, but they were either not suitable for a US audience or perhaps no agreement could be reached between the publisher and illustrators. The first British edition deemed the pictures to be appropriate, so it is therefore quite unfortunate that, after Penguin bought the paperback rights in 1983, the UK market loses the option to preserve the pictures. In both the text and the illustrations, the ideals on cheekiness or nakedness, which were implemented for the American market, became applied to the British market. In this respect the translation type - transatlantic translation - might be considered negative for British translation due to the replacement, through Americanisation, of previously culturally accepted items in the British translation. However, because the original translated text was British, many of the items which usually challenge the dominant norms in American translation, such as violence and alcohol, are retained. There is a push-and-pull effect between what is acceptable to both countries, as the transatlantic tries to find a compromise which works for both countries. The next section further explores trends regarding how the texts are viewed by the outside world via metatexts.

2.4. Metatextual Analysis: *Ronia, The Robber's Daughter*

One of the reasons for the continued publication of the American version of the book on both sides of the Atlantic could be its success in America, especially in terms of symbolic capital. In the US the book won the Batchelder Award for outstanding translation, as well as other accolades such as a *Booklist* Reviewers'

Choice and a *Parent's Choice* Best Book[44]. Winning awards such as these would give the American book status. Yet, in Britain, the book is overlooked in terms of awards, and also in terms of the number of reviews dedicated to the book. It has not been possible to find any British reviews of *The Robber's Daughter* from 1983.

The metatexts from the American review scene tend to focus on the family feud. The *School Library Journal* focuses on the disaccord between the two robber-families in the book and their eventual reconciliation through the children (Quirk, 1983). *The Washington Post* describes *Ronia, The Robber's Daughter* as "daring, strong, resourceful and wise in the ways of nature" (Dirda, 1983), and that "Lindgren's book charms like a folktale but also subtly instructs parents and children in the various responsibilities of love" (ibid.). Thus, the US reviews focus on the exploration of nature, folktales, and the message of love and reconciliation.

The reviewers do not pick up on the themes of fighting and drinking, which might ordinarily have been removed from American translation. One reason for this may be, as Edström states, that the book was "the first book by Astrid Lindgren in which she has given important roles to adults" (Edström, 2000, p. 286), thus it could be seen as more of an instruction book, and the main focus of the book is the reconciliation between two warring sections of the forest society. In addition, Eva-Maria Metcalf notes that *Ronia* addresses "profoundly serious issues" and deals with anxiety and existentialism "the love of life, and the fear of death" (Metcalf, 1995, p. 93). The seriousness of the book could also be a reason that so little intervention was made into the American version. Ronia might be slightly rebellious, and stand up for herself in the face of adults, but ultimately her main achievement in the book is the lesson she has learnt as Metcalf points out: "[o]ne lesson that Ronia (and the reader) learns is that there are no easy solutions, but solutions can be found if one works hard at it" (ibid. p. 128). Thus, the emphasis on

[44] As stated on the 1985 reprint by Puffin Books.

the reconciliation of the families could have been the most important theme for the American edition.

Metcalf also compares the development of values between *Pippi Longstocking* and *Ronia, The Robber's Daughter,* stating "[f]rom playfully deconstructing patriarchal standards and values in *Pippi Longstocking*, Lindgren moves on to reconstruction by means of feminist myth building in *Ronia, the Robber's Daughter*. No longer is the feminist discourse deferred to fantasy and hidden in parody and trickster tale, revealing a strategy of resistance against an overwhelming force" (ibid. p. 135). The development of the characters could also explain why less intervention went into *Ronia.* It was not a comedy like *Pippi,* and Ronia herself is not a magical character, nor is she disrespectful of adults. Ronia's balanced and well-meaning character does not challenge the norms of young female behaviour. She sheds new light onto adult relationships for the adults, but does so subtly and cleverly. Yet, even with these great steps, some toning down of the text and some alteration of the paratext occurs, which highlights the cultural difference between the US and the UK.

It was not possible to find any metatextual evidence from both the UK and the US in 1983. In a review from America in *The Horn Book,* the reviewer, Ethel Heins, focuses on the free-spirited and fearless character of Ronia, and on the on-going family feud. The reviewer also remarks that Crampton's (now Americanised) British translation reads "fluently" (Heins, 1983). As Venuti states, there is a practice in anglophone communities of judging translations by their fluency, a practice which translators also play a part in:

> The illusion of transparency is an effect of a fluent translation strategy, of the translator's effort to insure easy readability by adhering to current usage… (Venuti, 2008, p. 1).

The review by Heins confirms Venuti's statement that the translation can be judged on its "fluency" by the reviewer. However, Crampton wrote initially for a British audience, and the text being reviewed above was adapted by the American editors

in order to make it sound more American. Thus, the idea that *the translator* "adheres to current usage" is not always that clear, and in this example, if the text had been left in its British form, it might not have read so fluently to the American reviewer. Additionally, it is not just the translator who contributes to the adherence to current usage: in this example, editors also contribute by matching the text to an American orthography. Ironically, when the same American-edited British text returns as a reprint to the UK, the translation is not hailed for its fluency but criticised for its American nature: "Translated from the Swedish (into American English, incidentally)…" (Woodley, 1985, p. 140). The metatextual evidence for *Ronia, The Robber's Daughter* demonstrates once more the confusion that transatlantic texts bring to the literary field. Overall, it appears that the pattern of the removal of bad behaviour and language from American editions, as was present in the case studies of *Pippi Longstocking* and *Madicken*, occurs again here for *Ronia, The Robber's Daughter*. The focus in the next section will move to one of Lindgren's naughty male characters: Emil.

2.5. Transatlantic Text 2: *Emil in the Soup Tureen*

The second Lindgren book to be investigated here is *Emil in the Soup Tureen* (*Emil i Lönneberga*) published in Sweden in 1963 by Rabén & Sjögren. Because of the paucity of data to report on this text all three elements of the methodology: text, paratext and metatext, will be discussed in succession below.

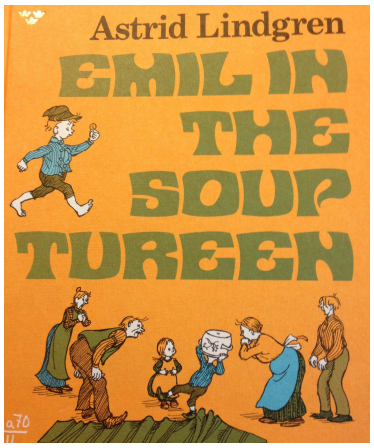
The translation was probably initially made in the UK by Brockhampton Press, located in Leicester. The reason for assuming that the text is British is because the edition notice of the 1970 Brockhampton edition makes no mention of its American partner, and states that Brockhampton owns the translation copyright. Secondly, the edition notice of the American version states that the copyright is held jointly between Follett, New York, and Brockhampton, Leicester. The American text purports to show that the text was produced in collaboration with the British publisher. Yet, the British publication makes no reference to the American cousin. Thus, another problem with transatlantic texts is introduced: without access to any

archival information about where the translation was commissioned, it becomes impossible to know exactly where the translation originated.

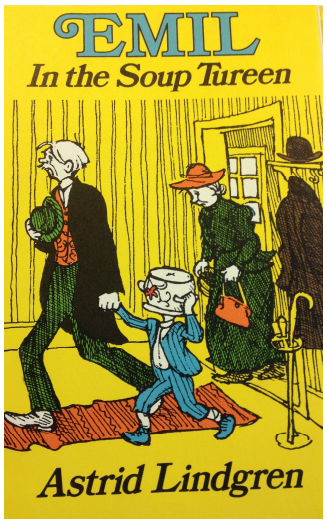
In nature and content the book is similar to *Pippi Longstocking* and *Madicken* in that Emil is a particularly bothersome little boy. His pranks often get him into trouble with his father who persistently locks Emil in the tool-shed as punishment. Emil not only gets his head stuck in the soup tureen, but also hoists his little sister up a flag pole, and runs away several times, once on a horse carrying a gun. The text is therefore quite challenging; and Emil, at five-years-old, is younger than Pippi, yet is even naughtier. Given the separate treatment of *Pippi Longstocking* and *Madicken,* one might have expected two separate translations to be published. However, the text used for the British and American versions is exactly the same, even down to the font used. It is not possible to know whether any compromises have been made during the production of the text, but it is assumed that the text was produced in Britain, because on the edition notice of the British book the publisher states "First published in Great Britain". Therefore it is assumed that no textual alterations were deemed to be necessary for the American market. There are, however, slight changes made to the front covers, as shown below:

Illustration 19 – Front Cover of *Emil in the Soup Tureen*

UK Version 1970



US Version 1970



Different pictures are taken from the stock provided by the same illustrator, Björn Berg, who also illustrated the Swedish edition. The internal illustrations are also by Berg in both versions and no interference occurs with the pictures or text of the original. The dust jackets both reference the naughtiness (UK) or mischievousness (US) of Emil, as well as giving some biographical information on Lindgren and her successes. There is very little difference in how the books present themselves in the paratext.

There is a distinct difference in the treatment of *Ronia*, *Pippi* (from the earlier separate translations) and *Madicken*. Emil, a naughty and anarchic boy appears not to need any alteration in translation. The girls, however, require either to have a separate translation, or for the translation and illustrations to be edited. Early versions of *Pippi Longstocking* required separate translation and it is only through the joined-up transatlantic text that Pippi becomes closer to the Swedish original Pippi. The most realistic and naughty girl, Madicken, suffers the most intervention. It seems, in this respect, naughty girls must be monitored and amended appropriately, whereas naughty boys are not. Although outwith the scope of the present thesis, future comparative analysis of the treatment of boys and girls in children's literature translation could be fruitful. In order to examine the findings above, it is important to take account of the socio-historical context of the children's publishing industry in the time period covered.

3. Transatlantic Translation Comparison: *Pippi Longstocking*

The final book to be considered in this chapter is the 2007 retranslated and transatlantic gift edition of *Pippi Longstocking* by Astrid Lindgren, translated by Tiina Nunnally and illustrated by Lauren Child, published by Oxford University Press. The aim in this chapter is not to assess the merit of the retranslation against the two separate translations featured earlier, but to identify differences and similarities, as well as to detect any other patterns, whilst using another example from the Astrid Lindgren oeuvre. The section will look at any differences of socio-cultural

purification in the new updated translation as well as examining paratextual and metatextual elements.

3.1. Socio-cultural Purification: Compromise in a Global Age

The new Nunnally translation from 2007 was released as a hardback gift edition to mark the centenary of Lindgren's birth and sought to update the previous, now old-fashioned sounding and "un-PC"[45] translation of Edna Hurup from 1954. In comparison to 1954 UK edition, and the 1950 US edition, the Nunnally text is certainly updated lexically and translated quite closely: for example, names used are Nordic-sounding, such as "Mr Nilsson", "Annika", "mamma" and "Mrs Settergren". Similarly, the un-PC elements regarding racism have been removed: Pippi's father is now a "king of natives" as opposed to "a King of the Cannibals". When it comes to the socio-cultural purification, however, the extent of socio-cultural purification of the text is minimal and is, thus, quite similar to the Hurup 1954 edition which itself was demonstrated, in Chapter 5, to be quite different in its tolerance of socio-cultural aspects to the 1950 American Lamborn translation.

Of the six examples used in Chapter 5 for *Pippi Longstocking,* which demonstrate different approaches used by the British and American translators, the 2007 Nunnally translation tends to be closer to the British Hurup translation of 1954 in terms of the socio-cultural purification of endangerment, death and anti-authoritarian behaviour.

In Example 14 "Violent Bull", where Pippi's friend Tommy is caught on the horns of a bull, the American version was toned down and replaced the fact that a bull had caught Tommy on its horns with the fact that Tommy had merely fallen over a tree stump. The updated translation reads:

[45] For a comprehensive study of the background to the commissioning of the text, see Berry (2014).

Pippi Longstocking, 2007, Oxford: OUP, p. 101:

> By then the bull had already managed to snag Tommy with his horns and had tossed him high up in the air.

When compared to the texts from the separate translation, which are reprinted here for easier reading:

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.90, Swedish version:

> Då hade tjuren redan hunnit få Tommy på hornen och kastade honom högt upp i luften.
>
> [By that point the bull had already managed to get Tommy on its horns and threw him high up in the air. (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.59, UK version:

> The bull had already caught Tommy on his horns and had tossed him high up in the air.

Pippi Longstocking, 1950, New York: Viking Press, p.85, US version:

> By that time the bull had almost reached Tommy who had fallen head over heels over a stump.

The 2007 translation is certainly more "modern-sounding" by its use of "snag". It might be argued, however, that the 1954 translation is closer to the original in that the bull "catches" Tommy and does not "snag" him. In terms of socio-cultural purification the 1950 translation is purified but the 2007 and 1954 are not.

Similarly, in Example 15 "Deference in School", the first American translation removed Pippi's struggle with deference in school and she was unable to show respect to the teacher by calling her "Miss". The 2007 and the 1954 translations retain Pippi's internal struggle to be polite to the teacher, thus demonstrating

Pippi's anti-authoritarian nature. Another instance in the 1950 version where Pippi's insults are toned down is mentioned under Example 16 "Insults". The 1954 British version translated the Swedish "dumming" as "dunce", but the American version chose to remove the insult entirely. In the new 2007 translation the insult is back and translated as "silly" (p. 71), which seems like a more modern translation of the Swedish word.

Pippi's misbehavior is further reinstated in the new 2007 translation regarding her bad behaviour at the ladies' coffee party. Pippi's behaviour was subtly toned down in the American 1950 version, retained in the British 1954 version, and a very similar translation is used by the new 2007 translation:

Pippi Longstocking, 2007, Oxford: OUP, p. 164:

> 'You're not allowed to come here again,' said Mrs Settergren, 'not when you behave so badly.'

Pippi Långstrump, 1945, Stockholm: Rabén & Sjögren, p.138, Swedish version:

> "Du får aldrig komma hit mera", sa fru Settergren, "när du bär dej så illa åt."
>
> ["You can't come here anymore," said Mrs Settergren, "when you behave so badly." (My translation.)]

Pippi Longstocking, 1954, Oxford: OUP, p.94, UK version:

> 'You may never come here again,' said Mrs Settergreen, 'since you behave so badly.'

Pippi Longstocking, 1950, New York: Viking Press, p.127, US version:

> "You must never come here again," said Mrs. Settergren, "when you can't behave any better than this."

The distance which had been introduced in the American version is retained in the new 2007 translation, and the language used is updated from the previous more old-fashioned sounding UK translation where the use of the modal verb "can" is nowadays much more common than "may". In another, Example 22 "Angry Policemen", the American version toned down not only the fact that Pippi believes the policemen are "angry" but they also refer to her as a "nasty child". The American text translated these as "cross" and "little brat" respectively, where the British version opted for "angry" (a direct translation of Swedish "arg") and "nasty child" (another direct translation of "otäcka unge"). The new retranslation opts for "angry" and "horrid little beast". In this respect, the update has a milder undertone than a "nasty child", and is probably not as close as the first British translation was to the original. It might be argued that it reflects more closely current idiom, but this example does not indicate that the retranslation will always follow the Swedish original as closely as possible.

In the final example, Example 23 "Dishonest Policemen", the untrustworthy policemen, who have just chased Pippi to try to take her to a children's home, lie to the villagers once they are down from their roof-chase after Pippi. In the American version their lie is shielded from the narrative by placing the sentence within parentheses, so that the characters cannot hear but the reader can. The brackets were not present in the British version and are also not used in the 2007 translation.

Thus, the 2007 translation can be said to retain almost all of the socio-cultural elements which were purified in the 1950 American translation. However, when compared to the 1954 British version, there is a high level of similarity in the two texts and neither could be said to be purified in terms of endangerment or anti-authoritarian behaviour. In only two examples do they differ, albeit in minor ways. In one example, the 2007 translation uses a closer and more modern "silly" over the 1954's "dunce" whereas the 1954 version uses "nasty child" over 2007's "horrid

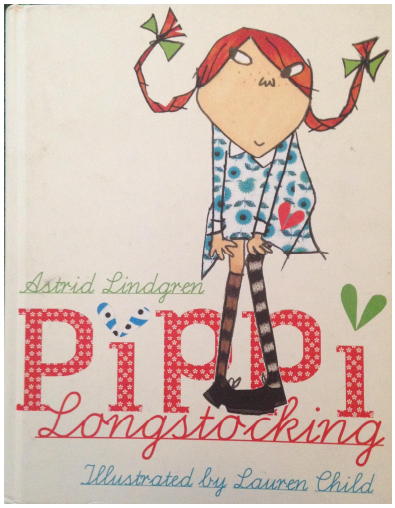
little beast". Overall, though, the two translations are similar in their tolerance of socio-cultural elements. The next section will assess paratextual and metatextual elements.

3.2. Paratextual Analysis: *Pippi Longstocking*

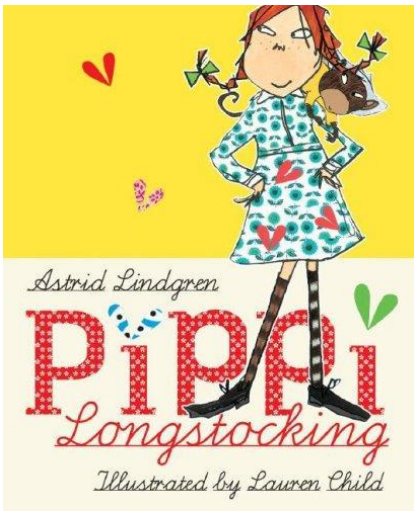
Unfortunately it has not been possible to compare the dustjackets of both the US and the UK versions of the 2007 retranslation and there is no evidence that Lauren Child's pictures have been altered in the body of the book. Child's innovative and distinctive style is present in everyway throughout the book. The only evident change to the paratext, in terms of illustration, is the front covers of the two editions:

Illustration 20 – Front Cover of *Pippi Longstocking 2007*

UK Version: OUP – 2007



US Version: Viking – 2007



When comparing the illustrations chosen to represent the various antics of Pippi it iss possible to draw some limited observations, although it must be stated that the style of the illustrator, Child, is very different to the illustrators, Nyman, Kennedy and Glanzman. The latter three use complete pictures to present a full scene, whereas Child's stylized pictures often use just one limb to represent a scene, or one small picture might intercept the text, or indeed vice versa. Even despite the different styles, the illustrations may still offer some useful observations.

As with both the UK and US versions, Child includes a picture of Pippi dressed in a pirate's outfit with a sword in one hand and a gun in the other. This is shown on the last page of the book. In the first American edition, the picture comes just after the title page, and in the UK version, it features as the front cover. In illustration 11, Pippi was pictured in the kitchen making pepparkakor and in doing so making a rather large mess with the ingredients. She is also doing this on the floor, lying down and rolling the ingredients directly onto the floor. Both the Swedish original and the British version depict this event but it was omitted by the American version. In the retranslation a two-page spread is dedicated to the scene. Although, not as realistic as the Swedish and British versions, which is most likely due to Child's style, Pippi is still placed on the floor, rolling her pepparkakor directly onto the kitchen floor. Lastly, the 1954 British version is the only version to include an illustration depicting Pippi in a fight (Illustration 12).

Although, there are only a few examples of illustrations to compare and, therefore, no strong conclusions can be drawn, it could be argued that the British 1954 version places Pippi's unruly and subversive behaviour more prominently than any other version. It places her with a weapon on the front cover and adds an additional illustration to show her fighting with bullies. Subversion and chaos are depicted in much more abstract way through the Child illustrations, most prominently through the way the text and pictures are at times intertwined which gives a modern and more abstract take on Pippi's chaotic world.

The only other alteration to the American text is the addition of biographical information on the translator, Tiina Nunnally. In the British text, information on Lindgren and Child is given but there is no mention of the translator. In the American copy, Nunnally is dedicated her own section along with Lindgren and Child (2007, p.207). Nunnally is praised for being a "preeminent" translator, as winning numerous awards and for growing up in a "Finnish-American family" and living in the US. This seems to be a way for the American text to find ownership of

the translation and to potentially distance itself from the origins of the initial publication in the UK.

Lastly, the section will consider how Pippi's chaos and subversion are portrayed via metatextual cases as described by reviewers of the transatlantic text in the US and the UK.

3.3. Metatextual Analysis: The Transatlantic Reviewed

The reviews of the 2007 retranslation offer a varied response to the text as will be shown below. Firstly the British reviews offer both positive and negative reactions to the text. In her review, for *The Telegraph* Susanna Forest gives praise for the new edition and mentions the updated and more politically correct language. She values Pippi's strength as a female role model and whilst applauding her fighting "the bad guys". An interesting comment is made about what the American publishers of this edition might feel:

> …her American publisher worries about being sued if children follow Pippi's advice and eat toadstools. In an age where children are coddled and confined by scared parents, we all need Pippi as the ultimate imaginary friend to run along rooftops and beat up the bad guys (Forest, 2007)

This reviewer hints at the fear of the American publishers in response to this new retranslation should children follow Pippi's antics. It marks a difference in how the reviewer feels British and American children might behave or indeed the litigious tendencies of American society. This particular review makes no direct judgment of the translation quality itself. Similarly, in his review, Paul Binding, writing for *The Independent* makes very little judgment of the translation, other than to call it "handsome". He does mention, though, the independent character of Pippi who is a lone and defiant child, and whose acts "…constitute a good-natured protest against the tyrannies of convention…" (Binding, 2007). In the last review here by Sean French, writing for *The Guardian,* more references are made to Pippi's character including her lies, her anti-authoritarian behaviour, subverting the adult world, lying

on the floor to cook her biscuits, as well as her disrespect for the police. French, however, is the only reviewer to criticise the translation and judges Nunnally's transaltion for being "pedantic" and Child's pictures for being "self-indulgent," whilst referring to the old 1954 Hurup translation as "charmingly illustrated" (French, 2007). One might infer from the comments that French did not feel it was necessary to update the previous translation.

All three British reviewers make note of Pippi's tendency towards violence and her subversive behaviour. One reviewer even feels Pippi's behaviour could prove problematic for the respective American publisher. The two reviews available from the US, in contrast to the UK, do not mention Pippi's rebelliousness and violence. In Terri Schmitz's review for *The Horn Book*, there is no mention of Pippi's chaos, naughtiness or violence, but she refers to Pippi's independence and freedom of choice. Although not critical of the new retranslation (calling it 'glorious', 'felicitous' and 'inspired'), the reviewer also appears to be quite attached to the original 1950 version and makes several references to it in a short three paragraph-long review. The reviewer opens the review by referring to Pippi by her full name, using the 1950 version of her name ("Pippilotta Delicatessa Windowshade Mackrelmint Efraim's Daughter Longstocking), not the new retranslated name (Pippilotta Comestibles Windowshade Curlymint Ephraimsdaughter Longstocking). Additionally, she states: "As long as I can remember, *Pippi Longstocking* has been available in an edition published by Viking, translated by Florence Lamborn, and illustrated by Louis S. Glanzman" (Schmitz, 2008). The review is complementary of the new edition but the connection to the past is evident and the 2007 version stands in comparison to the 1950 translation.

In contrast to Schmitz, Donna Cardon, writing for *School Library Journal*, is much more in support of the new translation and hails if for having updated Lamborn's "old-fashioned phrases and mak[ing] other terms more politically correct" (Cardon, 2007). It is impressed by the lexical changes and the modern feel of the new book

and even invites libraries to "consider archiving (or retiring) older editions of this old favorite, and replacing them with this new offering" (ibid.).

Overall, there is quite a balanced outlook from all reviewers to the retranslation. Neither the UK nor the US is wholly supportive, nor wholly negative. Reviewers from both countries remark on the updated politically correct translation. One British and one American review indicate a preference for the previous separate translation of their respective translation. One of the UK reviewers demonstrates an awareness of the fact this translation is transatlantic, although they do not make any detailed inferences about this fact. Where the reviews differ is that the UK reviews appear more open to talking about Pippi's bad behaviour and the violence in the book, which are topics avoided by these two American reviews. Additionally, the fact that two of the reviewers mention the previous separate translations of their country adds weight to the argument that the literary fields were very separate in previous eras.

In conclusion, it is important to remember that this particular transatlantic translation was also a retranslation and thus could possibly be exposed to criticism or kudos because of that status. Retranslations can be subject to being judged against previous versions, whether in a positive or negative light. In respect of the UK 1954 translation, the new 2007 translation receives criticism from one reviewer, potentially because the updates were not seen as particularly necessary. When examining the socio-cultural purification there is very little difference between the two. It could be argued that it might have been sufficient to update the lexical items and changes to the racist language used in *Pippi Longstocking* through an editing of the existing translation.

Conversely, the strong praise given by Cardon indicates the success of the new 2007 version. When comparing the 2007 version to the 1950 American version it is evident how closer to the original it is and how much more of the story is retained.

In one respect, one might argue that this is the natural course of retranslation, and that texts are updated as societies move on. However, the fact that the 1954 UK version was just as close in socio-cultural markers to the Swedish originals suggests a continuation of what was publishable in the UK then still is now. The interesting point that the transatlantic translation brings forward is how more nuance and scope has been entered into the latest version for an American audience. The collaborative nature of this output has allowed a very different text to the 1950 version to enter the American literary field. Again, a push-pull effect is evident and is a reflection of the global era of publishing.

As mentioned, the book was retranslated to mark the centenary of Astrid Lindgren's birth in 1907. The book was published in 2007 by both Oxford University Press in the UK, and Viking Press in the US. Archival research conducted by Charlotte Berry (2014) on the commissioning of the translation shows that the book was commissioned as part of the celebration of Oxford University Press to mark the centenary and that they worked with the Lindgren estate to commission as many re-releases of Lindgren's books as possible. In the end, Oxford University Press networked among many established names to draw up a list of suitable translators and the Lindgren Estate proposed the choice of the American translator, Tiina Nunnally, for the project (Berry 2014 pp.361-362). In this way it is visible that the publishers were working on a large project and were using their contacts globally to try to create the best project. The simultaneous publication of the same text and illustrations by Viking Press would seem to suggest that the two publishers on either side of the Atlantic collaborated with the publication.

4. The Changing Publishing Industry in a Global Age

As noted in Chapter 1, Section 7, global chronological events affected the way in which the publishing industry operated from the mid-twentieth century to the present global age. The texts above show how Lindgren's *Ronia, The Robber's Daughter* was subject to a push-pull effect as publishers, now operating on a global

scale, try to find a compromises in translation. In the other two cases, the Lindgren texts were not altered very much at all, except for the front covers. The next section aims to identify the challenges posed to publishers in the modern global era.

Publishing houses moved from being local, family run establishments in the mid-twentieth century to being multinational cooperations by the end of the century. In the UK, in particular, John Feather describes the effect of these changes to publishing: "Historically, British publishing had been structured around one-person or family businesses often passed down from generation to generation until the succession failed" (Feather, 2006, p. 220). Subsequently, towards the beginning of the 1980s, as free trade within the UK opens up "…relationships between British and American publishers were undergoing significant change, bringing to a climax a process of growing together which had been quietly gathering pace for most of the twentieth century" (ibid.).

Further, Feather describes the economic climate of the 1980s and its effect on British publishing, in particular, where "…many publishing houses were finding real difficulty in competing in both domestic and global markets" (ibid. p.222). It is, therefore, not surprising that many publishing houses would seek to merge in order to become economically viable in the emerging more competitive global market (ibid. p. 224). Moreover, the process of "quietly growing together" (ibid. p.220) is demonstrated well by the books shown in this chapter. In the texts here, there is less visible intervention in the final products sold in the UK and the US with the *Pippi Longstocking* 2007 edition than is seen in the 1983 *Ronia, The Robber's Daughter*. It could be argued that the transatlantic text evolves over this period into a compromised edition, which is finalised by editors before being published in either country; this was not the case with the first edition of *Ronia, The Robber's Daughter*, where editorial changes are visible in the two editions of the same translation from 1983. In the new global era, it could be argued that there is also a much greater sense of collaboration with *Pippi Longstocking* as, in addition to

producing the same textual content, the publishers also use a British illustrator and an American translator.

More recently, Clare Bradford explains that the effects of globalization…

> …can readily be mapped onto recent and contemporary trends in the production of children's texts, which is inescapably implicated in the capitalist enterprise and is subject to the internationalization of trade and markets, expressed in the global reach of corporations and the development of multinational publishing companies (Bradford, 2011, p. 25).

The merging and expansion of global publishing houses, in particular, goes some way to explaining the prevalence of transatlantic translation, in general, from the 1990s onwards. As demonstrated by the survey presented in this thesis, before the 1990s transatlantic texts were far less common and small publishing houses tended to produce their own British or American translations. Bradford states that even local markets struggle to compete in the new global environment, as was demonstrated by the Harry Potter phenomenon:

> This global reach imprints itself spatially (as in the spread of the Harry Potter books throughout the world) and often seems to triumph over the local, as global products take market share from locally-produced goods. Thus, the marketing strategies deployed to sell, for example, the Harry Potter books in many languages and locations are apt to crowd out children's books produced locally (ibid. pp. 25-26).

Thus if local markets themselves are congested by the large global products of multinational publishers one might expect the same to occur for translation too. The internationalization of publishing houses could be a defining reason as to why we see the emergence of the transatlantic translation. Michael Cronin explains how translation practice operates on a global scale:

> The network-based nature of the translation industry is evident from current practice where translation projects are managed across countries, continents, cultures and languages. It is the reticular nature of

> informatics networks that makes the scale and nature of the translation operations feasible (Cronin, 2003, pp. 45-46).

As globalised publishing houses become ever larger, Mary Ann Kernan has found that structures in the editorial and management teams also grow closer. In her research of publisher Routledge she shows that "[f]rom 2005, the editorial and marketing book teams in the UK and US were brought under a single management structure, organized with shared subject-specific teams with regular acquisition and management meetings run using video conferencing" (Kernan, 2013, p. 358). This is one example of how the new global era changes the dynamic of publishing. As publishers' networks straddle countries it is not surprising that they would seek to establish one translation which might work for both countries.

In pursuing the creation of one translation for both Britain and America, editorial teams work together with translators and authors to achieve compromises which suit both cultures, whilst at the same time utilising the one translation. Recently, British translator, Guy Puzey, translated Maria Parr's *Vaffelhjarte: Lena og eg i Knert-Mathilde*, from Norwegian. In British English the book was published as *Waffle Hearts: Lena and Me in Mathildewick Cove* by Walker Books in 2013, whereas in America it was published in 2015 as *Adventures with Waffles* by Candlewick Press (a North American children's book publisher, owned also by Walker Books Group). Puzey recounts that changes were made to the British translation for the American market "…including to the cover art and title, but also at the level of individual words (both in terms of spelling and vocabulary) and even some story elements" (Puzey, 2016). Puzey explains:

> The biggest content change had to do with a chapter that, in the original book (and in the British English translation), described the main characters making a 'witch' to burn on a bonfire as part of the Midsummer celebrations, which is a tradition in western Norway. One of the characters has the bright idea of putting an antique doll inside the witch to make it look better, but the doll is a family heirloom and they have second thoughts at the last minute, resulting in the bonfire being doused with a muck-spreader. Candlewick didn't want any witches, or

> any humanoid effigies at all (so no dolls), but this was central to the entire chapter, so another solution was needed so the chapter wouldn't be lost. They asked the author and they asked me as the translator. The author kindly allowed me to come up with a solution, so instead of making a witch, I decided that the characters would make a model of the sun, as it was Midsummer, after all. Instead of the doll, I decided they would stuff their sun with an old fox puppet. Thankfully, they still manage to put out the fire with the muck-spreader.

As was the case with the editorial changes made for the publication of *Ronia, the Robber's Daughter*, some subtle lexical changes were needed, but also a change to the story itself and the British and American editorial teams worked hard to find a compromise. The decision to include the fox, which was the translator's solution to the editorial problem, shows how complex the editorial process of a transatlantic translation can be.

Although, without further research on sales and reader reception, it would be difficult to state that transatlantic translations are negatively affected by a changed globalised publishing industry, Suman Gupta suggests some negative connotations to the global nature of the business:

> The profit-driven rationale to which multinational corporations subscribe has meant that the consolidation of all publishing – including literary publishing – has resulted in a corresponding narrowing down of the kinds of literature that are made widely accessible and of the kinds of literary innovation and experimentation that are now likely to reach the reading public (Gupta, 2009, p. 160).

The interesting point of the above is particularly the "narrowing" effect that a globalised publishing industry has on literature in general. This narrowing effect might be shown in the way translations taper into transatlantic translation in later years. What we saw in the earlier years, before the conglomerates become the mainstream, is that independent publishers could be seen to experiment and commission separate translations, on the one hand, and, on the other, books were translated on one side of the Atlantic only. The fact that Britain and America did not tend to publish the same translations may support Gupta's theory that publishing

has become less likely to experiment or take on board innovative children's books, but instead will opt for a manuscript which a multinational publisher believes will be a transatlantic success. The effect of any potential narrowing in this respect could be a fruitful starting point for further research looking into translated transatlantic literature in general and more widely than the subjects here can cover. This could be useful starting point to approach the translation of children's literature in globalised environment.

The evidence in this thesis however, does not necessarily show that a potential 'narrowing effect', or the emergence of the transatlantic translation, are a negative development. Conversely, it could suggest that collaboration can mean access to wider markets for some translators, who might never have reached such large geographical locations before the global age. The only problem, however, is how to reconcile this step with the differences observed in the separate translations, covered in previous chapters, and the fact that editorial changes are sometimes needed for each audience. The evident different ways translators tend to translate for one country brings into question their innate cultural difference. Whether this matters to readers could be a basis for future research, perhaps examining reader preference and reaction to separate or transatlantic translations using both qualitative and quantitative methods.

5. Conclusion

In conclusion, the chapter aimed to investigate if the patterns of separate translation could also be discerned in transatlantic translation. To some degree, the chapter supports the idea that there are differing social and cultural values in the UK and US which are displayed in transatlantic translations. However, it is difficult to draw definite conclusions that American transatlantic texts tend to purify socio-cultural elements to larger degrees than British versions do. It could be argued that themes have emerged in one of the texts, which map onto themes from the previous chapters, especially regarding the socio-cultural purification of

endangerment, death, anti-authoritarianism and unruly adults. Purification occurs in very subtle ways, such as the edits needed for *Ronia, The Robber's Daughter*, and the UK and US target cultures push and pull against each other until a compromise is reached.

The chapter suggests that transatlantic translation, by virtue of its existence, opens up questions about what target culture is and how important it is. The fact that the texts might originate in one culture but circulate in another, raises important questions about how we define and perceive target culture. It shows that there can be several layers to target culture which may operate across continents and thus highlighting what a complex topic target culture is. The next chapter reviews and analyses the findings of all three case studies, critically assessing them using Bourdieu's concepts of doxa, habitus and field in British and American environments.

Chapter 7: Translating Together and Apart: Analysis of British and American Versions of Children's Literature Translations

1. Introduction

This chapter aims to collate the findings of the case studies in one section in order to harmonise them within the theoretical framework as laid out in Chapter 1. The main aim of the thesis was to establish the different types of translation in English and to assess whether any major, or subtle, differences could be established between the translations of British and American children's literature.

The thesis proposes that there are several different ways in which a translation can be conceived in English: it can be translated separately for each market at the same time in what this thesis terms simultaneous separate translation; or it can be done at different times as separate translation; or one translation may exist for both countries in a transatlantic translation form. There is also the possibility of UK-Only and US-Only translation, a phenomenon in which one country translates a text but this never finds its way, either through separate or transatlantic translation, into the other country's literary sphere. The establishment of translation types is important for the study of translation within Translation Studies as it helps to delineate the parameters within which target texts are studied. The study of target texts in English may benefit, therefore, from being defined not only by target language but also by target culture as located with a target society, where society denotes affiliation with a certain nation. Furthermore, it is important to ascertain if any other target societies have had an input into the translation process (as may be the case with transatlantic translations). This enables the translation to be studied whilst taking into consideration all the restrictions which may have been placed on it by any of the target societies involved.

The above chapters undertook to examine the different translation types by conducting a comparative analysis of British and American versions of separate

translation in the form of Sven Nordqvist's *Findus and Pettson* series and Astrid Lindgren's first two translations of *Pippi Longstocking*; a simultaneous separate translation in the form of Lindgren's *Madicken;* and finally several transatlantic translations in the form of Lindgren's *Ronia, The Robber's Daughter* and *Emil in the Soup Tureen*; as well as Lindgren's *Pippi Longstocking* in a new retranslated and transatlantic edition. The texts were compared for variance in textual, paratextual and metatextual components. The results of the case studies will now be re-examined and reframed within the theoretical framework. An examination of the impact of Bourdieu's sociological concepts of culture in the form of doxa, habitus and field are examined by concentrating on how users of language are shown, through translation, to adhere to certain cultural constraints in language (doxa) as well as how culture is infused in the creators of translation (habitus) and finally how the literary field contributes to the maintenance of the structure which allows both doxa and habitus to operate.

The thesis aims to investigate whether translators can be seen to have undergone a "target society socialisation" which is a set of patterned reactions to translational problems based on the target culture expectations as Toury states:

> "…translators undergoing socialization…develop strategies for coping with specific types of problems that are likely to recur during actual translation. In extreme cases, they may in fact develop automatized ways of handling specific problems, even a series of fixed solutions which are mobilized whenever a certain problem occurs" (Toury, 1995, p. 251).

On this subject we might expect translators to show signs of behaviour which are linked to their own socialisation and signs which may manifest themselves in purification, where translators purify texts to adhere to the cultural expectations they have assimilated during their own socialisation. The following topics were found to be exposed to the most regular and significant purification: the purification of endangerment and death and the purification of anti-authoritarian behaviour in children and badly-behaved adults. Ultimately, the thesis hypothesised that British

and American translations choices would be different, and that these choices would be amplified because of the strict parameters of the genre chosen: children's literature. The hypothesis is now investigated using all three case studies within the theoretical framework proposed by Bourdieu. If the thesis could demonstrate that Britain and America have differing doxa, habitus and field, and that this is visible through the choices made in translation this would result in a need to revisit and possibly refine the way target culture is defined in Translation Studies. The problem of target culture is reviewed in the light of the new taxonomy proposed by this thesis. This may also potentially be extended to other languages and cultures dealing with multiple target cultures. Finally, a classification system is proposed for different types of translation to deal with the phenomenon of multiple target cultures.

2. Doxa, Habitus and Field in British and American Translation

In this section the data established in the research chapters is re-evaluated within the theoretical framework as laid out in the literature review and methodology chapters. The three Bourdieusian concepts, which are intrinsically linked, are used as a platform upon which to examine the findings. The first area under scrutiny will be doxa. This element refers to the ideas we, as a community, take for granted and constitutes the rules by which we abide naturally and without question. This is due to an innate set of feelings and an understanding of the world accumulated throughout our socialisation within a certain community. Within a community there may be several fields operating, each with its own set of rules or doxa; an example of this might be a social group or a sports game. Within each field agents struggle for power and use, as a basis, their habitus to gain power and control, thus habitus is the cultural capital they have accumulated throughout their life. Their habitus might consist of their economic status, social status or the level of their education. In the case of this thesis the field is represented by British or American literary spheres where children's fiction, and in particular children's fiction in translation, is produced and consumed. Within this field are the agents of production and these

are the translator, the editor and the publisher, who generally agree on what the established rules of the literary field are. They understand and abide by what can, and cannot, be said as appropriate to their field. The agents of production within the field abide by the established rules because if they do not the receivers of the product (teachers, reviewers, parents and librarians), to whom they want to sell to, may react negatively and power may be lost by the producing agents. British agents of production of children's translated literature understand what is acceptable to the receivers of the product in a British literary field in the same way as American producers understand their field. This is a possible reason that the American separate translations repeatedly purify certain elements of the translation, so as not to impact negatively on their product when it is released into the American literary field to be reviewed by the receivers. This can also be seen, albeit to a much lesser degree, in some examples of transatlantic translation, where texts are edited to appropriate levels of acceptability.

However, the presence of transatlantic translations complicates the doxa within the field because the producers, whether British or American, aim to gain as much capital for the translated product as they can. The editing process, as seen in *Ronia, The Robber's Daughter* introduces an unknown doxa, or a doxa which is concealed. This is particularly noticeable where the British translation of *Ronia, The Robber's Daughter* was edited in America, and then the American edited edition was re-published back in the UK. The book looks like a British translation because it appears to be published in the UK, and is translated by a British person. What is concealed is the fact that American editors have changed certain aspects. In this regard, readers of transatlantic texts do not know what alterations may have been made and may accept the ideology presented as being simply "English". Because books tend not to have detailed explanations of how they were created it becomes very difficult for readers to know whose ideology is embedded in the text. This also presents problems for examining the impact of the translator's habitus, as discussed below.

3. Doxa in Translated Children's Literature

In a Bourdieusian sense doxa is the rules to which we all subscribe within a field, consciously or unconsciously; it is those elements we all understand and which are "taken for granted…a self-evident and natural order which goes without saying and therefore goes unquestioned…subjective necessity and self-evidence of the commonsense world are validated by the objective consensus on the sense of the world, what is essential *goes without saying because it comes without saying*" (P. Bourdieu & Nice, 1977, pp. 166-167). In this "universe of the undiscussed" (ibid. p.168) agents within the field agree latently on what are acceptable forms of translation for the field of children's literature. Within a particular field, such as children's literature, there will be accepted rules on what, or to what extent, certain elements can be translated. This idea links nicely to Toury's idea of norms and how social behaviour is informed by norms:

> …norms…[are] the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate…specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension…(Toury, 1995, p. 55).

In this respect the rules pertain to what is prescribed or forbidden by a certain community, and the thesis hypothesised that the values and ideas shared by the UK and the US would be demonstrably different and this would be visible in their translatorial choices. The next section looks at the effect of doxa on the levels of purification which were used in British and American translations.

3.1. The Effect of Doxa on Purification

The simultaneous and separate case studies uncovered discernible patterns of unconnected translatorial choice in UK and US translations. They showed that different rules could be applicable in the two different literary spheres; and showed that what is acceptable to say in one target culture may not be acceptable in the other target culture.

In the case of separate translation the rules on what can be said appear to be maintained both by translators and publishers. The patterns seem to indicate normative behaviour in terms of what is purified in children's literature translation, and also to what extent. Toury states that in order to make assumptions about norms such as these researchers must "…distinguish regularity of behaviour in recurrent situations of the same type, which would render regularities a main source for any study of *norms* as well" (Toury, 1995, p. 55). There is clear evidence from the case studies that the same text type, i.e. children's literature translation, will show regularities of behaviour concerning purification.

The American versions of the texts presented in the case studies of *Findus and Pettson*, *Pippi Longstocking* and *Madicken* all show that the doxa of what can be said in American children's literature was different to that of the British with respect to bad behaviour, danger and death. The purification which takes place in America is repeated and is stronger than the British versions.

Firstly, the case studies show different doxa as demonstrated by the different levels of socio-cultural purification of anti-authoritarian children and general bad behaviour. The American versions toned down the behaviour of Findus the cat when he talks back to his owner; when the cat criticises adults and causes a commotion to get attention; when the cat expresses dislike of certain adults; and also Pettson the farmer is toned down when he shows anger towards his neighbour. In *Pippi Longstocking* anger was also moderated by the US translation as well as Pippi's incessant rude, challenging and disruptive behaviour. Lindgren's ideal to equalise the relationship between the child and the adult was toned down by the American versions but was upheld by the British. Pippi's challenging attitude is even extended to the paratext in that illustrations of her fighting or holding guns were toned down in the US illustrations but emphasised in the British. In the simultaneous translation of *Madicken* we saw, at the same time, in the US and the

UK that the following aspects of bad behaviour were repeatedly toned down in the US but not in the UK: lying, cheekiness of children, deceitfulness and stealing.

In *Madicken* there were also several references to alcohol and, in particular, the social harm of alcohol. All reference to alcohol was removed from the US version of *Madicken* and a pattern of alcohol removal was also found in *Findus and Pettson* and in the editing of some transatlantic translations (not covered by the case studies): for example, Hans-Eric Hellberg's *Ben's Lucky Hat (Björn med Trollhatten)*; Maria Gripe's *Elvis and His Friends (Elvis! Elvis!)*; and Allan Rune Petterson's *Frankenstein's Aunt (Frankensteins Faster*). In these British produced transatlantic texts all reference to smoking and drinking are removed in the American versions of the same translation[46]. This would indicate an intolerance of alcohol in America which does not exist in Britain. To this day alcohol appears in British children's books; for example in the hugely popular *The Tiger who Came to Tea* by Judith Kerr from 1968: it remains in print and has not been edited to omit the scene where the tiger drinks "all of daddy's beer"; additionally, Beatrix Potter's *The Tale of Mr Tod* from 1912, but reprinted most recently in 2002, tells of Tommy Brock drinking cowslip wine[47]. This reflects the different attitude to alcohol politically: Britain has never criminalised the consumption of alcohol, whereas in the US alcohol was banned up until 1933 and remains a heated subject of debate. In this respect, the socialisation of translators and publishers might inform them of what would be acceptable to include in a children's translation; the rule on the inclusion of alcohol in children's literature is clearly visible in translation and shows a possible divide in the two target cultures' approaches.

Purification was not always so absolute either: it can be aggregated, as was the case with the examples of swearing. Swearing appeared to be unacceptable to state *explicitly* in both language communities. However, there were differing attitudes to

[46] Examples of this are shown in the Bibliographic Survey Chapter.

[47] See Beatrix Potter (2002), *The Tale of Mr. Tod*, London: Frederick Warne, p.14.

the fact that swearing exists in society. When Pettson swears in British English the cat acknowledges it and comments on its inappropriateness. In the US versions it is ignored entirely. Swearing is again referred to in *Madicken* and in the British versions it is evident that swearing has occurred but the words are not explicitly referred to. In the American version the whole chapter was cut and in one respect the swearing could have been one of the contributing factors to the removal of the chapter.

In terms of the purification of danger, it was hypothesised that this would be heavier in US translations on the basis of Anette Øster's (2006) research into the removal of death from H. C. Andersen's *The Little Match Girl*. Øster's research is supported by my findings, which demonstrate that death and danger tend to be removed from the text and paratext of the American books and that also, although based on limited data, the metatexts seemed to avoid difficult topics such as these. Animal attacks and poisonings are removed from *Pippi Longstocking;* in *Madicken* reference to war is omitted from the American versions on several occasions and illustrations of Madicken unconscious from a fall or nearly drowning are exchanged for light-hearted pictures in the American versions, (the British version retains all these elements); in *Findus and Pettson* death threats are removed, likewise weaponry, explosives and plots to kill foxes are erased from the US.

There is evident doxa in the socio-cultural purification of these texts. Linguistic conduct is maintained and constrained by language communities, by society, and its inhabitants. The separate translation case studies show how these books were used to inhibit any unacceptable expression in the American books. The books are produced by different translators and publishers, but the same patterns hold throughout the case studies. There appears to be rules of operation in terms of what can and cannot be said. Thus, a "regularity of behaviour in recurrent situations" (Toury, 1995, p. 55) begins to emerge. When translations are done separately for each country the patterns of language use are different and constant

and point to the fact that the two language communities are distinct, bespoke, and separate and some behaviours are simply not appropriate to describe in the context of children's literature. These behaviours are all accepted, understood and perpetuated by the various agents, i.e. the producers of the text, within the field of children's literature in translation. The theory of internalised behaviours of these agents is referred to as "habitus" by Bourdieu. Its effect on the translation of children's literature is discussed in the next section.

4. Habitus

The Bourdieusian concept of habitus is explored as a means to explain why individuals might adhere to the rules of the field and express themselves via an established doxa. This is linked firstly to Toury's idea of norms within Translation Studies, followed by Simeoni's (1998) concept of the "the translator's habitus". The section questions why neither norms alone, nor the sense of the "translatorial habitus" are a sufficient means of explanation for the phenomena seen in this thesis. For the purpose of this thesis, habitus needs to be expanded to incorporate the above impact of doxa and the national context of the case studies.

4.1. Normative Habitus of Translators

Firstly, the social context and its impact on translator's decisions was explored by Toury. His helpful descriptions and the incorporation of a sense of society affecting translators were pivotal because they allowed for an explanation on why translations appear as they do. In Toury's research into the behaviour of Hebrew culture and the translation of a short German tale for children into Hebrew he found that the target system imposed certain *principles* which affected the decisions of translators and this was evident in the patterned way of working that was presented. His idea is summarised as follows: translators do not work erratically but do work in highly *patterned* ways; there are regularities of behaviour which can be attributed to *governing principles* and that these principles originate in the *target* system (Toury, 1995, p. 147). The findings of this thesis indicate support for Toury's idea, in that there appears to be governing principles within the

British and American target systems which affect the behaviour of translators and demonstrates the same patterns of purification. The patterns are visible in separate translations which are simultaneous as well as temporally separate translations and it includes, to a lesser degree, the patterns shown in the transatlantic translations.

However, as Simeoni (1998) points out, Toury does not go into any depth of detail of the "structuring" forces of norms: he gives no explanation as to who is using structured forms, or norms, nor that they might go on themselves to do the structuring i.e. help to reinforce the governing principles. Toury does refer to the way in which teachers help to reinforce certain behaviour patterns but as Simeoni states, "Toury chooses not to assign the structured character of practice to its simultaneously structuring power" (1998, p. 22). Simeoni adds that the "recursive structuring-structure pattern is quite intriguing, and remarkably effective, for it contributes to the reinforcement of translator conservativeness on both counts of outer pressure and inner persuasion." (ibid. p. 23). Further, Simeoni argues that "…Toury places the focus of relevance on the preeminence of what *controls* the agents' behaviour – "translational norms". A habitus-governed account, by contrast, emphasizes the extent to which translators themselves play a role in the maintenance and perhaps creation of norms" (ibid. p. 26).

The introduction of the concept of habitus by Simeoni is extremely helpful as it shows *who* maintains and even adds to the creation of patterns in translation. In identifying "the translatorial habitus" Simeoni focuses on the fact that it is translators who are predominantly responsible for this structuring or 'perpetuation of norms' (ibid. p. 23). However, the research of this thesis seems to indicate that in fact there are further 'structuring forces' contained within the field. The fact that different translators and different publishers produce the same types of purification repeatedly shows that in fact there is more than just translatorial habitus at work. Habitus, and its accompanying doxa, extends to the field at large and all the agents who contribute to the production of the text also contribute to the structuring and

perpetuation of norms within a target system. The evidence in this thesis seems to show that the way in which the target systems, and in particular the field of translated children's literature within that system, of Britain and America display their governing principles and their regularities of behaviour. This in turn contributes to the dispositions acquired by translators, editors and publishers which are all linked to the state-national boundary of the target system. The producers of the text all have a responsibility to the receivers of the text to maximise the acceptability of the text to receivers within the field. The producers pass judgement collectively on whether or not to purify passages and it is this which contributes to the structuring of the field itself.

4.2. National Translational Habitus within a Field

At this juncture it is helpful to incorporate the idea of doxa, which is closely linked to the idea of habitus, because together they give us a sense of the way agents absorb national culture and the way social rules are reflected in the perpetuation of the rules the agents have observed and adhere to. As stated previously, Wacquant explains habitus as the

> "…unconscious schemata [which] are acquired through lasting exposure to particular social conditions and conditionings, via the internalization of external constraints and possibilities. This means that they are shared by people subjected to similar experiences even as each person has a unique individual variant of the common matrix" (Wacquant, 1998, pp. 220-221).

Thus the habitus is usually particular to a person but they will share traits because of their inclusion in the common matrix. In this sense the common matrix could refer to the guidelines and parameters set by a community or nation, as a sort of 'national habitus', a set of dispositions which is particular to a *group* of people, functioning in a particular area or field, with parameters set via association with a particular nation. Within each national habitus the agents might demonstrate internalised and unconscious schemata, or a kind of social blue-print, via language, and in the case of this thesis, via their patterned linguistic choices. How agents react is key and the differences in reactions is discernible in this thesis, for example the

omittance of alcohol and the toning down of anti-authoritarian children by American agents.

Following Bourdieu, John B. Thompson further explains the impact of habitus on the way agents within a field may react thus:

> "The habitus is a set of dispositions which incline agents to act and react in certain ways. The dispositions generate practices, perceptions and attitudes which are 'regular' without being consciously coordinated or governed by any 'rule'…The dispositions produced thereby are also structured in the sense that they unavoidably reflect the social conditions within which they were acquired…when individuals act, they always do so in specific social contexts or settings. Hence particular practices or perceptions should be seen, not as the product of the habitus as such, but as the product of the *relation between* the habitus, on the one hand, and the specific social contexts or 'fields' within which individuals act, on the other" (P. Bourdieu, 1991, pp. 12-14).

In this model the habitus of translators affects their choices because they have a deep understanding of the acceptability of certain expressions or social behaviours for the field within which they are working, i.e. translators and publishers would monitor language in the field of translated children's literature. However, because patterns emerge which are consistent irrespective of individuality, it is assumed that the habitus actually affects groups of people here. The case studies demonstrate that every translation type exhibits, not only the translator's habitus but also that of the producer, and that the habitus demonstrated is tied to the social and national context within which they operate; this is visible not just through linguistic variations in English (such as orthographical distinctions) but also through the nature of cultural constraints and of how each nation cuts precise phenomena which do not fit its culture. Each national habitus has a tolerance of certain challenging cultural elements, such as of bad behaviour, and each nation will perform socio-cultural purification on the text which is delineated by their national contexts and expectations. Regular practices, perceptions and attitudes towards cultural behaviours are manifestly different between the UK and the US. This in turn strengthens the argument that translations are 'facts of their target culture'

because the target culture constraints are so evident, and structured, the patterns would suggest that one would be able to predict which country a translation came from. Thus the idea therefore must be that there is a wider social habitus, a habitus which affects the entire literary field. It is not just about the translator's habitus at this point but it becomes a case of a field, a whole group of people, within a state developing a set of patterns that everybody subscribes to. In this respect, it could be possible for a non-native, such as the translator from New Zealand, above, to be included in a British produced translation. This is where the field is important and this is discussed below.

5. Field

The Bourdieusian field is the metaphysical space where the actions of the agents and the rules they adhere to are played out. Within the dynamics of the field, in this case the field of translated children's literature, there are varying degrees of power which the agents hold. The translators are an agent whose role it is to produce a text, the text is moderated by the connected producers, such as the editors and publishers, without whom the translator cannot exist. Further, all of these producers are connected to the receivers of the text within the field who also exert power and ensure that the cultural codes are adhered to within the text so that they reflect contemporary norms of behaviour. In this respect, the dynamics of the field are controlled by the patrons of production as is discussed further below.

5.1. Patronage within the Field

In the case studies, it was revealed that a sort of self-censorship is undertaken by the producers of the texts as to what is included in the translations, especially when it comes to American translation. Within the field of translated children's literature, there are the patrons who essentially sponsor the work. Initially the publishers act as patrons by commissioning the works they feel appeal to the dominant cultural poetics. Further to this are the patrons who will receive the text, such as reviewers and usually reviewers in the field of children's literature are librarians, journalists, academics or literature critics. These patrons will seek to perpetuate the assumed

ideals of readers and the power they exert is key because they can damage the economic patronage of the publishing house, author or translator. If a children's text does not fit the assumed contemporary norms it will simply not sell. This "gatekeeping" work is exerted by different groups within the UK and the US, as is evident in the paratextual and metatextual evidence where no reference is ever made by UK reviewers of American texts and vice versa. As regards separate translation the fields are thus bespoke and uninterested in each other. What this shows is that the power exerted over texts is differentiated between the two nations and the two fields are very separate.

This is particularly evident in the American texts where sections are routinely cut or amended in patterned and structured ways, as if the field, and the patrons behind the production i.e. the publisher, have anticipated the acceptability of certain passages for their market. Hermans states that "[a]s a regulatory body, patronage sees to it that the literary system does not fall out of step with the rest of society" (Hermans, 1999, p. 126). Thus it is the task of the publishers, and all those involved in producing the text be it translators, editors and publishing houses, to ensure that the text adheres to the norms expected by society. The UK publishers in the case studies of the present thesis, in contrast, cut far less in comparison to US publishers, which may suggest that the British publishers were more open, at least when it comes to the translation of Swedish literature. Sandra Beckett notes that Britain, along with Sweden, Italy, and even France have tended in the past to have a more open-minded attitude toward children's literature (Beckett, 2009, p. 196). However, it is important to note that other studies do demonstrate that British translation has instances where alterations are made (see O'Sullivan, 2005, and Lathey, 2010).

In Lefevère's (1992) terminology there is both the sense of patronage at a poetic level (what the literature should be) and the ideological level (what society should be). This is clear from the patterned behaviour and how different it is on either side of the Atlantic. The possible open-mindedness of British publishing is reflected by

the light-touch attitude and the scarce instances of intervention. The poetics and ideology of Swedish children's literature seems to map onto a British model and thus little resistance is necessary. Conversely, the Swedish children's books appear to challenge the poetics and ideology of the American target culture. The patrons producing the texts are sensitive to the contemporary ideology and react accordingly by toning down contentious elements and illustrations.

Both sets of publishers on either side of the Atlantic behave in patterned manners, as if working to a template which all within the literary field understand, or are assumed to understand. There appears to be a social order which is governed by the patrons who are producing the work and their anticipation of the expectations of the receiving patrons. In this sense there is a noticeable British patronage tradition of translation and an American one. This is also supported by the texts the two countries choose *not* to translate, as is discussed in the following.

5.2. Patronage and UK-Only and US-Only Translation

The Bibliographic Survey of Chapter 2 showed that a great number of translations were made in either the UK or US but never published in the other field. The sheer number of non-translated works indicates that the national patrons of literature also stand guard over what makes it into a national literary field. Publishers act as gatekeepers over what they choose to bring into the literary field. In the Lefevère sense patrons "will occasionally repress certain works of literature that are all too blatantly opposed to the dominant concept of what literature should (be allowed to) be – its poetics – and of what society should (be allowed to) be – ideology" (Lefevère, 1992, p. 14) . This repression could explain why certain texts are simply not absorbed by either country; potentially because the texts do not conform to a supposed contemporary ideal. This contributes further to the idea that the literary fields of the UK and the US are somewhat separate.

Given that transatlantic translations do exist in secondary target cultures, as was the case with *Ronia, The Robber's Daughter*, a text which has been translated by

one country could easily, and cheaply, be bought and used in the other country but in almost a third of cases in the survey this did not happen – 45% of the texts were extant only in the US or the UK. This might suggest that publishers understand their markets well enough to know that a certain text simply would not be successful, even if a translation already exists for it in English, it would not be worth the effort of publishing. This also indicates the idea that the two literary fields of British and American English are distinct, independent and separate. However, this does not mean that the two are wholly unconnected or incompatible. As the case of *Ronia, The Robber's Daughter* shows, there can be engagement which can be successful as long as one accepts compromise and that certain elements may be altered. The general acceptance of this compromise is however damaging as is discussed below.

5.3. The Complex Field of Transatlantic Translation

In the instances of UK-Only and US-Only translation, above, it was suggested that the field might reject or neglect to translate a text because the text is not deemed suitable or economically worthy. Some texts however are not viewed as important enough, or contentious enough, to require separate translation. Some texts are only translated once within two target systems, and these are designated as transatlantic translations. There are several reasons why the transatlantic translation might have gained popularity. Firstly, in a globalised economy it simply makes more sense to make more profit from using one translation. Secondly, often nowadays publishing houses are conglomerates which have imprints both in the UK and the US within an umbrella publishing group. An example of this would be the Penguin Random House Group which publishes through imprints Penguin Young Readers in the US and Puffin Books in the UK. The many layers of complexity can make the study of transatlantic texts difficult, especially tracing the provencance of the translation and understanding the habitus of the translator.

Simeoni (1998) criticises one of the flaws of Bourdieu's definition of habitus because of the "limits of Bourdieu's conceptualization of the habitus have been exactly those borders of nation-states or state-societies, wherein the struggle for

distinction in local fields applies" (Simeoni, 1998, p. 20). He goes on to state that this is unrealistic in a globalised economy when "financial markets dictate the behaviour of agents and institutions" (ibid. p. 20). This is a problem which affects transatlantic translation. In the first instance it is very hard to track where the book has been produced and, secondly, it is difficult to investigate the impact that the translatorial habitus could have on a translation which was not made by a translator from within that publishing sphere i.e. a translation from the UK which is sold in the US. Transatlantic translation, therefore, can lead to confusion: we see Crampton's translation of *Ronia, The Robber's Daughter* being criticised for being "American" when of course, Crampton is British, but her text has been edited in America. The text is partly British, certainly in terms of its cultural background and the difficult topics which remain in the translation. Yet the editing removes the cheekiness and changes the orthography to make the text look and feel American.

Transatlantic translation can pose problems for the study of translation, especially within sociological frameworks. Simeoni refers to this phenomenon as "cross-cultural habituses" within a "wider polysystem of world cultures" (ibid p. 20) yet this is not about a translator developing a so-called cross-cultural habitus. Crampton translates as a British person, with her British infused perspectives; she includes themes that do not challenge British audiences such as alcohol and violence. Her habitus is not changed by the fact of transatlantic translation but her translation, with some editing, is able to enter a different literary field. The translation is even lauded for being "fluently translated" (Heins, 1983). Crampton is perhaps able to accumulate further cultural capital but at the cost of being criticised later for being "American". Thus transatlantic translation operates in a more complex field to separate translation. Therefore, it could be beneficial to any study of transatlantic translations to ensure that these complexities are considered.

6. Conclusion

In conclusion, the chapter presents important data showing that British and American translations can be inclined to behave in particular ways, which may reflect their translators' socialisation. This indication arises from the patterned way that both the US and UK employ purification to alter, or appropriate, texts which have challenging messages such as death or anti-authoritarianism. The innate set of feelings, and an understanding of the world, are noticeable in the doxa used by translators. Further, their behaviour can become patterned via the values and beliefs which visibly repeat in British or American translations.

Translators tend to maintain the doxa and even, in certain cases, can be seen to create patterns themselves by perpetuating the acceptability of certain terms within a certain social environment. In the UK we see this through how acceptable violence is in translated children's literature, whilst, for the US, often the reverse is true. The national habitus of translators might be said to force translators to conform to the rules of the environment within which they find themselves. Translators, therefore, must understand the rules because they also understand their responsibility to maximise the acceptability of a text within its receiving literary field.

Doxa, habitus and field unite to preserve a sense of what is acceptable at any given time to a certain social community. Crucially, this solidifies a concept that the target cultures of Britain and America are very separate. However, the presence of the transatlantic translation shows that no straightforward conclusions can be made. The sharing of translation in this way reveals that target culture itself is a very complicated subject and should be viewed via all its facets and including all its target societies. Even though, through separate translation, the effect of what is acceptable to the field, in terms of violence or anti-authoritarianism, can be seen, such considerations become less feasible when operating on a global scale, as through a transatlantic translation.

Additionally, publishers and editors may be bound to compromise when producing a transatlantic translation. As was seen with the interplay between the editors in the UK and US of *Ronia, The Robber's Daughter,* it was important for the UK publishers to have their translation published. It could be argued that they had an economic interest to ensure their translation was published and they were willing to accept the compromised terms, via editing, offered by the American publisher.

The fact that there are occasions when certain characters, subjects or stories require separate translation, or that certain editing of transatlantic texts takes place, adds to the idea of an established and different set of rules for the British and American field. It calls forth the argument that target cultures are separate national phenomena. However, the nuanced way in which transatlantic texts operate would suggest that target culture can be a subtle, complex and delicate issue, which is not straightforwardly demarcated by nation. Sometimes, as with the 2007 *Pippi Longstocking* it does not appear to be a concern to edit the text for the US market, possibly due to the collaborative nature of its production (by having a British publisher and an American translator). Yet, for others such as Lindgren's *Ronia, The Robber's Daughter,* Peterson's *Frankenstein's Aunt,* Hellberg's *Bens' Lucky Hat,* Gripe's *Elvis and His Friends, and* Parr's *Waffle Hearts* there is evidence presented in this thesis that editing was necessary for the American markets. The chapter suggests that while separate translations can yield results showing separate doxa, habitus and field, transatlantic translation shows that there are layers of target culture influence. Therefore, there is potentially a need to introduce, as a first step, further delineations of target culture and this will be explored in the following, and final, chapter of this thesis.

Chapter 8: One Translation Fits All? Conclusion

1. Introduction

The thesis had two main objectives, which were: firstly, to explore whether it would be helpful to attempt to understand notions of target culture within Translation Studies; and, secondly, to identify translation practices in English translation, in order to propose a preliminary taxonomy for any translation types found. Based on the findings of this thesis, the project concludes, in respect of the first question, that target cultures function in subtle and complicated manners and, potentially, they could benefit from being considered on an aggregated basis, i.e. by primary (or originating) target culture or by secondary (or receiving) target culture. As regards the second question, the project concludes, from the small scale bibliographic data, that there seems to be several different translation types in English: the three most common have been named transatlantic translation, UK-Only and US-Only translation and separate translation. The argument to support these two conclusions shall be considered in the next two sections.

2. Target Culture Problem

As demonstrated in Chapter 1, in sections 2 and 3, there is often confusion about the genealogy of English translations, and even sometimes about translators, which can make it difficult for researchers to identify where a translation originated. Therefore, one of the research objectives of this thesis was to investigate notions of target culture. By building on the findings of the data analysis above, this section attempts to present those notions of target culture. The section examines the findings within the context of the theoretical framework, and, finally, proposes ideas, as a starting point, for the discussion of new terminology regarding target culture in Translation Studies.

Toury's claim that "translations are facts of target cultures" (1995, p. 29) would appear to be supported by some of the evidence produced by the case studies, in particular that of the separate translations. There are distinct socially- and

culturally-infused patterns connected to the separate translations of the US and the UK and these patterns tend to show a delineated translational strategy which is often used by each country. The evidence from this study shows that, when each country has its own translation, they seem more likely to produce normative behaviour which is bespoke to that country. In this respect, it could be argued that there is a national doxa, habitus and field which all add to the cultural constraints placed on the particular target culture.

The results of this thesis showed that the separate translations of the US tended to 'purify' challenging items, such as lively or audacious child (or animal) behaviour, hostile or ill-tempered adult behaviour and culturally or politically sensitive issues such as attitudes to guns or alcohol. Ellipsis was found to be a major feature of the US translations; many sections and sentences were cut. In this respect, the translations seem target-focused; they have anticipated and reacted to the expectations of the assumed reading public.

The separate translations of Britain, conversely, seem almost the exact reverse of the American ones. Behaviour and culturally sensitive aspects, such as fighting, tend to remain. However, often the names, foods and places are Briticised or 'target-focused'. In addition, the archives of Random House reveal that the editor at Methuen tried to convince Astrid Lindgren that British people would be more comfortable with the British sounding name "Kirsty" over "Ronia". Lindgren was horrified and thought it sounded like the name of a "peasant's wife" but the editor managed to reassure her (Berry, 2014). Thus, although the British books in this thesis seem not to *sound too foreign* and are therefore domesticated, the deeper cultural or ideological messages of the source text are usually retained.

This difference between the UK and the US even seems to extend to the paratexts in this thesis, where the same purified textual elements are concealed in the artwork: guns, fighting, danger and nudity are toned down or removed from the

American texts but retained, and sometimes even enhanced, in the British. Certain metatexual elements of the evidence also appear to support the idea that the US might be less tolerant of anti-authoritarian behaviour and endangerment than Britain: the British metatexts describing Pippi as 'wild', 'independent' and 'potentially reacting violently' and with Madicken likened to Pippi; whereas, the American metatexts describing Pippi only as 'unusual', 'strong' and, at worst, 'irrepressible'.

The separate translations seem to undergo a negotiation process to suit their own target system; translators and publishers navigate the social ideals of their target society to create the best possible product. The producers of the text can only do so because they have a deep understanding of the complex workings of the literary field and because they have acquired the habitus of the field within which to unlock the cultural codes, or doxa, in order to be able to function appropriately within the field. The rules of each target system seem to be apparent and repetitive and it is the doxa, habitus and field of the UK and US which are bespoke and individual.

The separate translations in this thesis seem to offer results which are repeated and clear-cut. Moreover, if separate translation was the only translation type it could be potentially justified to argue the case for a British or American target culture. However, ther existence of transatlantic translation shows that no such explicit conclusions can be drawn. The way these texts operate shows that target culture is much more complicated and nuanced and perhaps calls forth the idea that we should consider target cultures in varied and more flexible ways.

The age of globalisation has had a commericalising and aggrandising effect on the publishing industry which in turn has seen the growth of transatlantic translation. When separate translation was more popular, as seen in the survey from the 1950s-1970s, publishing houses were local, national and family run businesses. In the global age they have grown and merged into multinational co-operations where

finding economies of scale are to be expected. Large publishers in the UK and US are networked together and they seem to try to find adequate compromises which are economically advantageous. This may raise the question as to whether publishing in a global age is beneficial to literature and as Gupta argues he feels that the new global age has led to a "narrowing" of the publishing industry which is now far less innovative (Gupta, 2009). This, however, is an observation and could be followed up with further research, since there is no evidence in the findings to suggest that transatlantic translations are not successful or poorly received. Indeed they may allow texts and translators to tap into wider and more diverse markets than a separate translation could have achieved.

Since transatlantic texts are usually produced within an originating, or primary target culture, one might expect that these texts acquire the doxa and habitus for that field of production. It may be useful, therefore, to propose an initial categorisation of target culture. When transatlantic translations are studied consideration of inherent doxa and habitus of the initial field is key because this may well affect the product under scrutiny. However, transatlantic translations may also be subject to further examination, or cultural alteration, when they are published in a second target culture. Transatlantic translations, therefore, may benefit from being considered for their primary target culture as well as their secondary (and tertiary etc.) cultures. For the study of children's literature in translation the identification and classification of target culture is key, due to the educational and socialising function of these texts.

In the light of the proposed differentiation of target culture above, the chapter now provides observations and initial proposals for a taxonomy for translation types as uncovered by the bibliographic survey and the accompanying case studies.

3. The Argument for a New Taxonomy of Translation

The second objective of this thesis was to give perspective on what translation into English actually looked like. The survey chapter identified that there were several

ways in which a translation might be produced into English: it might be translated separately either synchronically or diachronically for each target culture; it might be translated for a primary target culture and appear subsequently in a secondary target culture in the form of a transatlantic translation; in rare cases a translation might be undertaken by one of the Antipodean nations, but these were so few that the thesis did not prioritise investigation; finally, one nation might translate a text which was never published by the other nation, a UK-Only or US-Only translation. The argument for each translation type is summarised here, arguing that separate translation, in particular, should not be classified as retranslation when it appears in a separate target culture.

The motivation for the classification of the translation types is to ensure texts are not confused with other products from a different target culture. The influence of target culture needs to be appreciated and the study of translation could benefit from considering that a text, and its accompanying paratext and metatext, may be influenced by the national doxa, habitus and field of its origin.

The separate translations covered in this study were unconnected both spatially and temporally, thus one could argue they should be labelled as retranslations. Şebnem Susam-Saraeva defined retranslations, for the purposes of her research, as:

> "...the term 'retranslation' refers to subsequent translations of a text, or part of a text, carried out after the initial translation which introduced this text to the 'same' target language" (Susam-Saraeva, 2003, p. 2).

The word “same” is distinguished by quotation marks and the concept of “same target language” is further explained by Susam-Saraeva as being problematic because languages, of course, evolve and change over time. However, the prospect of a target language being shared by two, or more, cultures is not addressed. My results offer another layer of complexity by suggesting that there are an American English and British English target culture as well as a transatlantic variant of target culture.

The textual analysis of translations produced in the UK and US showed that the translations have different tolerance of significant social, cultural and political topics. The paratexts and metatextual evidence also display a division along geopolitical borders, where the specific location of production is manifest. There is little interaction on a metatextual level: the books translated for UK audiences are not mentioned in US reviews and vice versa. The texts were prepared for, and function individually within, separate countries and within the parameters of separate target cultures and societies. The language of English appears to have its own separate literary fields. In this respect, it would not seem appropriate to compare the texts within the framework of the retranslation hypothesis.

The second phenomenon in translation to be named here is transatlantic translation. This project has uncovered that 25% of the translations examined in the bibliographic survey of Chapter 2 were transatlantic translations i.e. a translation which is deemed sufficient to function in both UK and US target cultures and suggests that one translation can fit multiple target cultures. These are translations which are not always identified as having been produced by a different target culture and can be confused with British texts or even criticised by reviewers for their origin.

Although these transatlantic translations are not retranslations, because they are single translations done by one translator, they do follow some of the traits exhibited by active retranslations as defined by Pym (1998). Pym notes, as stated previously, that active retranslation occurs when translations are redone either with the same patrons and the same translators or by different patrons and translators crucially they are created at around the same time (ibid. pp. 82-83). The similarity between transatlantic translation and active retranslation is that they are created, or in some cases altered, for different readers and for different 'pedagogical functions' (ibid.). The same patron within the same target language with the same text might 'correct' a previous translation as in the case of the Al-Zarkali's *Acafea* in

the thirteenth century or Bada's Euclid's *Elements* which was translated three times for three different functions: literal, didactic commentary which omitted the proofs and a third which re-inserted the proofs (ibid.) as well as with the case of *Ronia, The Robber's Daughter*. Transatlantic translations, in this respect, can be seen to be edited, when the text either does not contain the correct orthography, or conflicts with pedagogical aims regarding cultural norms, such as omitting references to socially unacceptable behaviour like drinking alcohol or swearing. All of Pym's examples refer to instances where the target language was the same within the same target culture and social environment. The transatlantic examples however straddle two separate target societies and thus take on a part of the passive retranslation hypothesis that separates translations synchronically by geopolitical and dialectological boundaries (ibid. p82). The British translation which appears in the US, for example, adds further dimensions to those given by Pym. The translation is passive in the sense that the translation is received from outside its own target society, but it is active in the sense that it must be altered to adhere to the function of norms as dictated by present and prevailing target culture ideals. However, as with separate translation, the idea that these translations are "retranslations" is unhelpful because it suggests a reaction to a previous translation, which is not the case. The thesis therefore puts forward a simple term, transatlantic translation, to highlight the phenomenon of a translation which tries to exist in both target cultures of the UK and the US.

The thesis framed the findings of the above within the sociological concepts of Pierre Bourdieu and it therefore argues the following: separate translations of the UK and the US seem to show that there are distinct and separate national target cultures which are influenced by the national doxa and national habitus which underpin the literary field of children's literature in translation. When translations are done separately it would appear that the two nations have their own field, which each has its own rules and requirements and these are adhered to in order for the translation to be accepted by the receivers within the field. However, texts

can sometimes challenge or cross the boundaries of each nation and this happens when transatlantic texts are shared between the two literary fields. The thesis offers observations on what transatlantic texts look like in comparison to separate texts.

Transatlantic translations are a fair economic compromise and are probably a natural result of the modern global publishing era, but their success remains unresearched. Separate translations, as this thesis demonstrates, show that ideological differences between target cultures can be manifest in translation. On the one hand, separate translations suggest that one translation cannot fit all. Conversely, transatlantic translation suggests that, through compromise, one translation can be sufficient. However, now that transatlantic translation has been observed, the next question might be: are readers happy to receive a text with the doxa and habitus of another literary field? This matter, however, is a question for future research upon which the next section will reflect.

4. Future Research

The thesis hypothesised that transatlantic texts would suffer criticism in their second home. The thesis concluded that this was partly upheld by British reviewers of American texts who criticised the texts because of their American *sound*. However, the criticism of the translations was not necessarily or obviously damaging to the success of the text. Therefore, it would be interesting to study in further detail exactly how transatlantic texts might be perceived in terms of popularity, especially, as noted above, in terms of sales. It was not possible within the scope of this thesis to cover data on sales but this could be done as a separate study by using statistical data on sales from Nielsen bookscan[48] to illustrate whether sales of transatlantic translations are poorer when compared to separate translation.

[48] The world's largest sales analysis service see: http://www.nielsenbookscan.co.uk/controller.php?page=48

The focus of the current project was limited to the UK and the US to ensure that the data set was manageable. Fruitful research could also be undertaken in different languages with multiple target cultures, such as French, German or Spanish. Equally further research into the impact of target culture on the countries of the Southern Hemisphere could also reveal further theoretical insights and could build on the taxonomy presented here.

Thirdly, as discussed, Klingberg noted several elements of purification which were not covered in this thesis as they did not recur enough times in the case study material. However, there could still be merit to researching whether there are different approaches to the translation of sex, the erotic, excretion and religion in separate translations and transatlantic translation.

A fourth area for possible future research could be the study of racism in children's literature translation. Due to the space limitation of this thesis it was not possible to include all the research discovered on racial purification. This extremely sensitive area of purification found that Britain displays a different attitude in terms of the acceptability of colonising in the translations of 1950s *Pippi Longstocking* but not towards open remarks about skin colour. Conversely, the American attitude towards translating any reference to race was visibly sensitive and full of fear of racism because repeatedly any reference to race was removed. The updated 2007 *Pippi Longstocking* as translated by Tiina Nunnally addresses the racially sensitive elements. In this respect, the study of translations gives not only insights to Translation Studies but also to the study of fluctuating national social history. This research could be extended to show variations in other countries and target cultures.

A final area for new research might be to examine whether the gender of characters affects how they will be translated. This data collected suggested that one explanation for the separate translation of *Pippi Longstocking* and *Madicken* might

lie in the fact that they were female characters, of a young age, who challenged the norms of behaviour of little girls in the 1950s and 1960s. In some respects, the toning down of the two girls in the American versions shows that their behaviour needs to be modified for the American market and in addition the singling out of these two girls for separate translations strengthens this argument. Their naughtiness and free-spirited natures are thus monitored in translation. This could be extended to a wider field, for example, one could compare several different target cultures to find out whether girls are treated differently in the choice of translation type.

5. Contribution to Knowledge

The original research of this thesis has addressed gaps in the theoretical understandings of target culture within Translation Studies. Firstly, by building on the normative behaviour of translations put forward by Toury (1995), the thesis expanded the discourse surrounding target culture as a concept by identifying the parameters of target culture along national and cultural borders and not by target language alone. Secondly, the theoretical understandings of translation types with shared target languages but multiple target cultures were also widened; translations types were identified and a nomenclature for their presence was suggested.

The thesis confirmed, in part, Toury's sense that translations are facts of their target cultures and also that regularities of behaviour will be visible in a translator's work. This is most evident when examining separate translation. However, the thesis also unveiled that target culture is not straightforward and that many complex structures, networks and the ever-changing global environment may effect certain behaviours. Further, by introducing the Bourdieusian concepts of doxa, habitus and field, the thesis hoped to illustrate that there are many, significant forces at work within a community, whether on national or international stages, which contribute to any regularities of behaviour.

The thesis also undertook to examine exactly what happens in English translation; it took real phenomena from the outside world and applied them to the theories of the field of Translation Studies, in order to enhance and define the terms by which we explain what happens in translation. The thesis therefore contributes a way to name phenomena which exist in the real world, i.e. the translation types, and frames them with a means to explain why translations might look how they look, i.e. the target culture disaggregation.

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Appendix 1 – LIBRIS and Marsh and Batchelder Winners Database

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus;NY;Canada)	Not known
Tove Jansson	1950	Finn Family Moomintroll	Elizabeth Portch	Trollkarlens Hatt					1			
Selma Lagerlöf	1950	The wonderful Adventures of Nils	Velma Swanston Howard	Nils Holgerssons underbara resa genom Sverige					1			
Astrid Lindgren	1950	Pippi Longstocking	Florence Lamborn	Pippi Långstrump								
Tove Jansson	1952	The Exploits of Moominpappa	Thomas Warburton	MuminpappasBravader					1			
Astrid Lindgren	1952	Bill Bergson, Master Detective	Herbert Antoine	Mästerdetektiven Blomkvist				1				
Astrid Lindgren	1954	Bill Bergson Lives Dangerously	Herbert Antoine	Mästerdetektiven Blomkvist lever farligt				1				

Astrid Lindgren	1954	Pippi Longstocking	Edna Hurup	Pippi Långstrump					1			
Maj Lindman	1954	Snipp, Snapp, Snurr, and the red shoes	?	Snipp, Snapp, Snurr och de röda skorna				1				
Astrid Lindgren	1956	Mio my son	Marianne Turner	Mio min Mio				1				
Astrid Lindgren	1956	Pippi Goes Aboard	Marianne Turner	Pippi Långstrump går ombord					1			
Lennart Rudström	1958	Skansen Animals	?	Skansen djur						1		
Astrid Lindgren	1958	Eric and Karlsson-on-the-roof	Marianne Turner	Lillebror och Karlsson på taket					1			
Edith Unnerstad	1958	The Spettecake Holiday	Inger Boye	Farmorsresan		1						

Edith Unnerstad	1959	The Spettecake Holiday	Lillian Seaton	Farmorsresan		0						
Karin Anckarsvärd	1960	Rider by Night	Annabelle MacMillan	Varför just Krabat?				1				
Astrid Lindgren	1960	Rasmus and the Vagabond	Gerry Bothmer	Rasmus på luffen	1			1				
Astrid Lindgren	1961	Rasmus and the Tramp	Gerry Bothmer	Rasmus på luffen	0							
Edith Unnerstad	1960	Grandmother's Journey	Lillian Seaton	Farmorsresan	1							
Karin Anckarsvärd	1962	Aunt Vinnie's Invasion	Annabelle MacMillan	Föräldrafritt med faster Lava.				1				
Astrid Lindgren	1962	Kati in Italy	?	Kati i Italien					1			

Astrid Lindgren	1960	Madicken	Marianne Turner	Madicken		1						
Astrid Lindgren	1962	Mischievious Meg	Gerry Bothmer	Madicken		0						
Edith Unnerstad	1962	The Saucepan Journey	Lillian Seaton	Kastrullresan					1			
Karin Anckarsvärd	1964	Aunt Vinnie's Victorious Six	Annabelle MacMillan	De sex och faster Lava				1				
Hans Peterson	1964	Benjamin has a birthday	Kay Ware and Lucille Sutherland	Lill-Olle och sommardagen				1				
Anna Lisa Wärnlöf	1964	Fredrika's Children	Annabelle MacMillan	Fredrikes barn				1				
Bertil Almqvist	1966	The Vasa Saga	?	Sagan om Vasa						1		

Gunnel Linde	1966	The White Stone	Richard and Clara Winston	Den vita stenen	1							
Gunnel Linde	1968	White Stone	Richard and Clara Winston	Den vita stenen	0							
Edith Unnerstad	1968	The Cats from Summer Island	?	Kattorna från sommarön					1			
Karin Anckarsvärd	1968	Struggle at Soltuna	Annabelle MacMillan	Svenssons pojk				1				
Astrid Lindgren	1968	Scrap and the Pirates	Gunvor Edwards	Skrållan och sjörövarna.								
Siv Widerberg	1968	Judy at School	Patricia Crampton	Gertrud på daghem					1			
Kaj Beckman	1970	Lisa cannot sleep		Lisen kan inte sova		1						
Kaj Beckman	1971	Susan Cannot Sleep		Lisen kan inte sova		0						
Kaj Beckman	1990	Lisa Can't Sleep	Elisabeth Dyssegaard	Lisen kan inte sova								

Gunnel Linde	1970	The invisible league and the royal ghost	Anne Parker	Osynliga klubben och Kungliga spöket	1							
Hans Peterson;Ilon Wikland	1970	Erik and the Christmas horse	Christine Hyatt	Magnus, Lindberg och hästen Mari	1							
Inger Brattström	1972	Since that party	Eve Barwell	Åsneprinsen	1							
Max Lundgren	1972	Matt's grandfather	Ann Pyk	Mats farfar				1				
Gunilla Wolde	1972	Thomas goes to the doctor	Alison Winn	Totte går till doktorn		1						
Gunilla Wolde	1972	Tommy goes to the doctor	no details	Totte går till doktorn		0						
Gunnel Beckman	1974	A room of his own	Joan Tate	Försök att förstå	1							
Hans Peterson	1974	Pelle in the big city	Hanne Barnes	Pelle Jansson, en kille mit i stan					1			
Kerstin Thorvall	1974	And Leffe was instead of a dad	Francine Lee Mirro	I stället för en pappa				1				
Gunilla Bergström	1976	Alfons	Patricia Crampton	Aja baja Alfons Åberg		1						
Gunilla Bergström	2005	Very Tricky, Alfie Atkins	Elisabeth Kallick Dyssegaard	Aja baja Alfons Åberg		0						

Monica Gydal;Thomas Danielsson;	1976	When Gemma's parents got divorced	Charles Ellis	Sa var det när Petras föräldrar skildes'					1			
Carl Larsson; Lennart Rudström	1976	A home	Lone Thygesen Blecher	Ett hem		1						
Carl Larsson; Lennart Rudström	1976	Our home	Olive Jones	Ett hem		0						
Hans Peterson	1976	The big snowstorm	Patricia Crampton	Den stora snöstormen		1						
Hans Peterson	1975	The big snowstorm	Eric Bibb	Den stora snöstormen		0						
John Bauer;Lennart Rudström	1978	In the troll wood	Olive Jones	Trollskogen	1							
Maria Gripe;Harald Gripe	1978	Elvis and his friends	Sheila La Farge	Elvis! Elvis!	1							
Ulf Malmgren	1978	When the leaves begin to fall	Joan Tate	Den blå tranan	1							
Katarina Hellner	1980	Joan is sad	?	Janna är ledsen ibland					1			
Allan Rune Pettersson	1980	Frankenstein's aunt	Joan Tate	Frankensteins faster	1							
Sven Christer Swahn	1980	The twilight visitors	Joan Tate	Skymningsgästerna					1			

Hans-Eric Hellberg	1982	Ben's lucky hat	Patricia Crampton	Björn med Trollhatten	1							
Ulf Nilsson	1982	Runtle the pig	Miriam Hodgson	Alskada lilla gris					1			
Gun-Britt Wallqvister	1982	My cat has kittens		Miss har fått ungar				1				
Gunnel Linde	1984	Bicycles don't grow on trees	Patricia Crampton	Lita på det oväntade	1							
Ulf Nilsson	1984	Little sister Rabbit		Lilla syster Kanin eller berättelsen om Den feta näktergalen	1							
Gunilla Wolde	1984	Pip's here		Titta en blå prick					1			
Leif Eriksson	1986	Puddle Penguin	Jean Richardsson						1			
Ulf Löfgren	1986	The tale of two magic wands	Alison Winn	Sagan om de två trollstavarna					1			
Ulf Nilsson	1986	The cheeky crow	Miriam Hodgson	Den fräcka kråkan					1			

Lena Anderson	1988	Anna's summer songs	Mary Q Steele also writes under pseudonym Wilson Gage	Majas Alfabet				1					
Birgitta Gedin	1988	The little house from the sea	Elisabeth Dyssegaard	Det lilla huset från havet				1					
Inger Sandberg;Lasse Sandberg	1988	Dusty wants to borrow everything	Judy Abbott Maurer	Låna den, sa Pulvret				1					
Lena Anderson	1990	Bunny bath		Kaninbad						1			
Rose & Samuel Lagercrantz	1990	Is it magic?	Paul Richard Norlen	Trolleri vafalls?						1			
Mats Wahl	1990	Grandfather's Laika		Farfars Lajka				1					
Peter Cohen	1992	Mr. Bohm and the herring	Richard E. Fisher	Herr Bohm och sillen	1								
Selma Lagerlöf	1992	The wonderful adventures of Nils	Joan Tate	Nils Holgerssons underbara resa genom Sverige			1						
Rolf Lidberg; Erik Arpi (text)	1992	A troll wedding	translated by Kari Engen ; edited by	Ett trollbröllop				1					

			Kirsten Gracey									
Christina Björk	1994	Big Bear's book	Joan Sandin							1		
Olof Landström;Lena Landström	1994	Will goes to the post office	Elisabeth Dyssegaard	Nisse går till posten						1		
Maj Lindman	1994	Flicka, Ricka, Dicka and the three kittens		Rufsi, Tufsi, Tott och kattungarna				1				
Lars Klinting	1995	Beaver the carpenter										
Lars Klinting	1996	Bruno the carpenter		Castor snickrar		1						
Lars Klinting	2005	Harvey the carpenter		Castor snickrar		0						
Olof Landström;Lena Landström	1996	Boo and Baa in a party mood	Joan Sandin	Bu och Bä på kalashumör	1							
Barbro Lindgren;Eva Eriksson	1996	Rosa, perpetual motion machine		Lilla lokomotivet Rosa							1	
Lena Anderson	1998	Tick-tock		Tick-Tack				1				
Peter Arrhenius	1998	The Penguin Quartet		Pingvinkvartetten	1							

Astrid Lindgren	1998	Christmas in the stable		Jul i stallet								1
Pontus Hultén;Claes Oldenburg	2000	A day at the museum		En dag på museet						1		
Olof Landström;Lena Landström	2000	Will gets a haircut	Elisabeth Dyssegaard	Nisse hos frisörsen	1							
Anna-Clara Tidholm	2000	Knock, knock knock!	Gabriella Berggren	Knack på!						1		
Lena Arro	2002	Good night, animals	Joan Sandin	Godnatt, alla djur	1							
Pija Lindenbaum	2002	Bridget and the muttonheads	Kjersti Board	Gittan och fårskallarna	1							
Henning Mankell	2002	Playing with fire	Anna Paterson	Eldens gåta							1	
Katarina Mazetti	2004	God and I broke up	Maria Lundin	Det är slut mellan Gud och mig							1	
Jeanette Milde	2004	Once upon a wedding	Joan Sandin (from google books)	Brudnäbbama	1							
Martha Sandwall-Bergström	2004	Goldie at the orphanage		Kulla-Gulla på barnhemmet					1			
Lilian Edvall	2006	The rabbit who couldn't find his	Elisabeth Dyssegaard	Kaninen som hade tappat bort sin pappa	1							

		daddy										
Lisbeth Nilsson	2006	A journey to the year 33	Monika Olofsson Kardener	Resa till år 33						1		
Ulf Stark	2006	My friend Percy and the sheik		Min vän shejken i Stureby							1	
Gunnar Ardelius	2008	I need you more than I love you and I love you to bits	Tara Chace	Jag behover dig mer an jag alskar dig och jag alskar dig sa himla mycket				1				
Catarina Kruusval	2008	Franny's friends	Joan Sandin	Fia och djuren				1				
Bo Holmberg	2008	A day with Dad		En dag med Johnny	1							
Lars Klinting	2010	What do you want?	Maria Lundin	Tuppen vill ha							1	
Ulf Nilsson	2010	Goodbye, Mr. Muffin	Nathan Large	Adjö herr Muffin					1			
Ulf Stark	2010	Fruitloops & dipsticks	Julia Marshall	Dårfinkar och dönickar							1	
Total Titles	92			Totals (92)	23	8	1	23	21	9	6	1

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
Christine Nöstlinger	1996	A Dog's Life	Anthea Bell	Der Hund kommt!					1			
Gudrun Pausewang	1999	The Final Journey	Patricia Crampton	Reise im August	1							
David Grossman	2001	Duel	Betsy Rosenberg	Du-kerav	1							
Hans Magnus Enzensberger	2003	Where were you Robert	Anthea Bell	Wo warst du, Robert?	1							
Daniel Pennac	2005	Eye of the Wolf	Sarah Ardizzone (nee Adams)	Oeil du loup	1							
Kai Meyer	2007	The Flowing Queen	Anthea Bell	Die Fließende Königin		1						
Kai Meyer[49]	2005	The Water Mirror	Elizabeth D. Crawford	Die Fließende Königin		0						
Timothée de Fombelle	2009	Toby and the Secrets of the Tree	Sarah Ardizzone (nee Adams)	Tobie Lolness, tome 2, Les Yeux d'Elisha	1							
Toon Tellegen	2011	Letters to Anyone and Everyone	Martin Cleaver	???					1			

[49] There are not two winners for the 2005 Marsh Award. The 2005 Kai Meyer book *The Water Queen* was a separate translation translated in the US by Elizabeth Crawford. Anthea Bell won the Marsh award in 2007 for her UK translation of same book under the title *The Flowing Queen*.

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
Fabio Geda	2013	In the sea there are crocodiles	Howard Curtis		1							
Total Titles	9			Totals (9)	6	1	0	0	2			

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
Erich Kästner	1968	The Little Man	James Kirkup	Der kleine Mann	1							
Babbis Friis-Baastad	1969	Don't take Teddy	Lise Sømme McKinnon	Ikke ta Bamse				1				
Aiki Zei (Alke Zee)	1970	Wildcat Under Glass	Edward Fenton	Kaplani tēs bitrinas	1							
Hans Baumann	1971	In the Land of Ur, the Discovery of Ancient Mesopotamia	Stella Humpries	Im Lande Ur	1							
Hans Peter Richter	1972	Friedrich	Edite Kroll	Damals war es Friedrich	1							
Siny Rose Van Iterson	1973	Pulga	Alexander & Alison Gode	adjudant van de vrachtwagen				1				
Aiki Zei (Alke Zee)	1974	Petros' War	Edward Fenton	Megalos peripatos tou Petrou	1							

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
A. Linevskii	1975	An Old Tale Carved Out of Stone	Maria Polushkin	Listy kamennoĭ knigi				1				
Ruth Hürlimann	1976	The Cat and Mouse Who Shared a House	Anthea Bell	Katze und Maus in Gesellschaft	1							
Cecil Bødker	1977	The Leopard	Gunnar Poulsen	Leoparden	1							
Jörg Steiner	1979 (2 awards)	Rabbit Island	Ann Conrad Lammers	Die Kaninchеninsel	1							
Christine Nöstlinger	1979	Konrad	Anthea Bell	Konrad	1							
Aliki Zei	1980	The Sound of Dragon's Feet	Edward Fenton	Konta stis ragies				1				
Els Pelgrom	1981	The Winter When Time Was Frozen	Maryka & Raphael Rudnik	Kinderen van het Achtste Woud				1				
Harry Kullman	1982	The Battle Horse	George Blecher & Lone Thygesen Blecher	Stridshästen	1							
Toshi Maruki	1983	Hiroshima No Pika	through Kurita-Bando Literary Agency		1							

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
Astrid Lindgren	1984	Ronia, the Robber's Daughter	Patricia Crampton	Ronja, Rövardottar	1							
Uri Orlev	1985	The Island on Bird Street	Hillel Halkin	I bi-Reḥov ha-tsiporim. English	1							
Christophe Gallaz & Robert Innocenti	1986	Rose Blanche	Martha Coventry & Richard Craglia	Rose Blanche	1							
Rudolph Frank	1987	No Hero for the Kaiser	Patricia Crampton	Junge, der seinen Geburtstag vergass	1							
Ulf Nilsson	1988	If You Didn't Have Me	George Blecher & Lone Thygesen Blecher	Om ni inte hade mig				1				
Peter Härtling	1989	Crutches	Elizabeth D. Crawford	Krücke				1				
Bjarne Reuter	1990	Buster's World	Anthea Bell	Busters verden	1							
Rafik Schami	1991	A Hand Full of Stars	Rika Lesser	Hand volle Sterne	1							
Uri Orlev	1992	The Man from the Other Side	Hillel Halkin	Ish min ha-tsad ha-aḥer				1				
Pilar Molina Llorente	1994	The Apprentice	Robin Longshaw					1				

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
Bjarne Reuter	1995	The Boys from St. Petri	Anthea Bell	Drengene fra Sankt Petri				1				
Uri Orlev	1996	The Lady with the Hat	Hillel Halkin					1				
Kazumi Yumoto	1997	The Friends	Cathy Hirano	Natsu no niwa				1				
Josef Holub (edited by Mark Aronson)	1998	The Robber and Me	Elizabeth D. Crawford	Bonifaz und der Raüber Knapp				1				
Schoschana Rabinovici	1999	Thanks to My Mother	James Skofield	Dank meiner Mutter	1							
Anton Quintana	2000	The Baboon King	John Nieuwenhuizen	Bavianenkoning							1	
Daniella Carmi	2001	Samir and Yonatan	Yael Lotan	Samir ṿe-Yonatan ‘al kokhav Madim				1				
Karin Gündisch	2002	How I Became an American	James Skofield	Paradies liegt in Amerika				1				
Cornelia Funke	2003	The Thief Lord	Oliver Latsch	Herr der Diebe	1							
Uri Orlev	2004	Run, Boy, run	Hillel Halkin	Ruts, yeled, ruts				1				
Joëlle Stolz	2005	The Shadows of Ghadames	Catherine Temerson	Ombres de Ghadamès				1				

Author	Year	Title	Translator	Original title	Transat.	Sep.	Retrans.	US Only	UK Only	Swe.	Other (Aus; NY; Canada)	Not known
Josef Holub	2006	An Innocent Soldier	Michael Hofmann	Russlander				1				
Jean-Claude Mourlevat	2007	The Pull of the Ocean	Y.Maudet	Enfant océan				1				
Miyuki Miyabe	2008	Brave Story	Alexander O.Smith	Bureibu sutōrī				1				
Nahoko Uehashi	2009	Moribito: Guardian of the Spirit	Cathy Hirano	Seirei no Moribito				1				
Annika Thor	2010	A Faraway Island	Linda Schenck	En ö i havet	1							
Anne-Laure Bondoux	2011	A Time for Miracles	Y. Maudet	Temps des miracles	1							
Bibi Dumon Tak	2012	Soldier Bear	Laura Watkinson	Soldaat Wojtek	0	0	0	1	0	0	0	
Total Titles	44			Totals (44)	26	1	0	22	2	0	1	

Key		
LIBRIS data	Marsh Award	Batchelder